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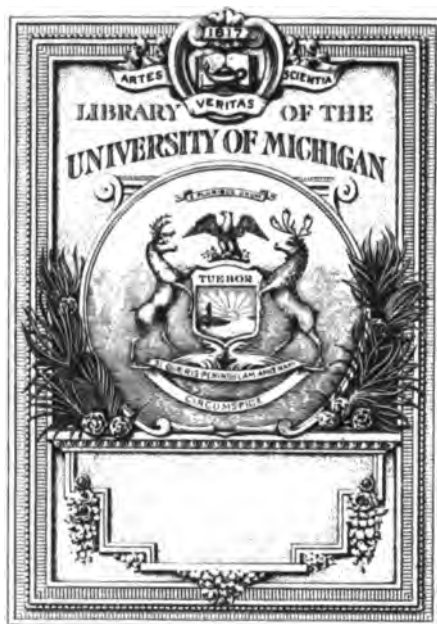
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F. S. CONVERSE

# JOB

DRAMATIC POEM



*From William Blake's Illustrations to the Book of Job*

NEW YORK : THE H. W. GRAY COMPANY

SOLE AGENTS FOR

NOVELLO & Co. LIMITED

LONDON



TO  
*WALLACE GOODRICH*

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COMPOSED FOR THE FIFTIETH ANNUAL FESTIVAL  
OF THE  
WORCESTER COUNTY MUSICAL ASSOCIATION  
1907

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# JOB

## *DRAMATIC POEM*

FOR  
SOLO VOICES, CHORUS AND ORCHESTRA

*Revised by*  
BY  
F. S. CONVERSE

OP. 24



*PAPER, \$1.50 - BOARDS, \$2.00 - CLOTH, \$3.00*

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*CHARACTERS.*

JOB . . . . . *Tenor*  
HIS FRIEND . . . . . *Baritone*  
A WOMAN OF ISRAEL . . . . *Mezzo-Soprano*  
THE VOICE OF JEHOVAH . . . . . *Bass*  
VOICES OF PRAYER AND ADORATION *Chorus*

---

The text is drawn from the Vulgate Version  
of the Book of Job and of the Psalms, and has  
been arranged with the assistance of

PROFESSOR JOHN HAYS GARDINER  
of  
*HARVARD UNIVERSITY*

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English translation by  
JOHN ALBERT MACY

031236118



# JOB

A Dramatic Poem for Solo Voices, Chorus, and Orchestra. (The text consists of passages from Job and the Psalms in the Vulgate or authorized Latin version of the Bible. The English words are a paraphrase fitted to the music without regard to accepted English translations.)

## THE PERSONS.

JOB . . . . .	<i>Tenor</i>	A WOMAN OF ISRAEL . . . .	<i>Mezzo-Soprano</i>
HIS FRIEND . . . . .	<i>Baritone</i>	THE VOICE OF JEHOVAH . . . . .	<i>Bass</i>
VOICES OF PRAYER AND ADORATION . . . .		<i>Chorus</i>	

### MULIER.

Miserere mihi, Domine, et exaudi orationem meam.

### CHORUS.

In te, Domine, speravi, non confundar in æternum: in iusticia tua libera me. Inclina ad me aurem tuam: accelera, ut eruas me. In manus tuas commendo spiritum meum.

### MULIER.

Redemisti me, Domine Deus veritatis.

### CHORUS.

Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super non misericordia eius, et veritas Domini manet in æternum.

### IOB.

Pereat dies, in qua natus sum, et nox, in qua dictum est: Conceptus est homo. Dies illa vertatur in tenebras, non requirat eum Deus

### THE WOMAN.

Have thou mercy upon me, Lord my God, in accordance with thy loving-kindness.

### CHORUS.

In thee, O my God, I lay my trust, let me never be confounded. In thy justice and mercy deliver thou me. Incline thou thine ear to thy servant, and be thou, Lord, my fortress and rock. Into thy hands I commit my spirit forever.

### THE WOMAN.

Thou hast redeemed me, God my Redeemer, Lord my Saviour.

### CHORUS.

Praise ye the Lord our God, all ye nations: O all ye people, praise the Lord. For his mercy is ordained over us and the truth of our holy Lord shall abide forever.

### JOB.

Perish the morning in which I was born, the night when a child was born into sorrow. Turn that day into darkness and shadow; let the eye

desuper, et non illustretur lumine. Maledicant ei, qui maledicunt diei, qui parati sunt suscitare Leviathan. Nunc enim dormiens silem, et somno meo requiescerem cum regibus et consulis terræ, qui ædificant sibi solitudines. Ibi impii cessaverunt a tumultu, et ibi requieverunt fessi robore. Quare misero data est lux, et vita his, qui in amaritudine animæ sunt, qui exspectant mortem, et non venit?

### AMICUS.

In horrore visionis nocturnæ, quando solet sopor occupare homines, pavor tenuit me, et tremor, et omnia ossa mea perterrita sunt: et cum spiritus me præsentem transiret, inhorruerunt pili carnis meæ. Stetit quidem, cuius non agnoscebam vultum, imago coram oculis meis, et vocem quasi auræ lenis audiui: Numquid homo Dei comparatione iustificabitur? Forsitan vestigia Dei comprehendes, et usque ad perfectum Omnipotentem reperies? Excelsior cælo est, et quid facies? profundior inferno, et unde cognosces? Si iniquitatem, quæ est in manu tua, abstuleris a te, et non manserit in tabernaculo tuo iniustitia, tunc levare poteris faciem tuam absque macula, et eris stabilis, et non timebis. Miseriæ quoque oblivisceris, et quasi aquarum, quæ præterierunt, recordaberis. Et quasi meridianus fulgor consurget tibi ad vesperam: et cum te consumptum putaveris, orieris ut lucifer.

of God be never upon it, and let not his light shine upon it. Let them curse the day, who curse the daylight, who are ready to raise up Leviathan. For I should be in silent slumber and deep in sleep lie resting quietly, like unto kings and to counsellors mighty who have built places desolate in solitude. There the wicked no longer vex, and cease from troubling, and there the souls that are weary lie in long slumber. Oh, why are light and life sent unto him whose way is hid and whose spirit is clouded with bitterness, who longeth for death, but it cometh not?

### THE FRIEND.

In the horror of a vision of darkness, when the earth was deep in slumber and the night was still, terror filled my soul with trembling, and all my being quivered with wonder and fear. Behold, a spirit came in presence before me, and my flesh was cold and my heart was chill within me. There before me saw I one whose face I knew not, and the shadow of a form in the darkness. And a voice as of a wind came out from the darkness: How if man compare himself to God Almighty shall he be justified? For by man shall God and his ways be comprehended, and his most high perfection, canst thou in any way find it out? Higher than the heavens is he, and what canst thou know? Deeper than hell our Lord is, and what canst thou understand? If thou puttest from thee all wickedness and evil that thou holdest in thine hand, and if thou wilt cast out from thy dwelling-place every injustice and sin, thou canst raise an innocent face, pure and wholly without stain, and thou shalt fear not. Thy misery shall be forgotten, and even as waters that pass and return not, it shall come no more. And brightness clear as the light of noonday shall shine upon thee when the evening falls. And when thou hast thought thy life consumed, thou shalt shine forth like Lucifer.



# JOB

## A DRAMATIC POEM

FOR

Soli, Chorus and Orchestra

BY

F. S. CONVERSE

(Op. 24)

New York: THE H. W. GRAY CO., Sole Agents for NOVELLO & CO., Ltd., London

THE text of the poem consists of passages from the book of Job and the Psalms, grouped to form a short poetical unit. In the Bible story the cosmic background for Job's experiences is the agreement between Jehovah and Satan to try the man's faith. In the present poem the universal order, in the midst of which Job plays his part of human suffering, rebellion and final submission, is represented by passages from the Psalms which express the permanence and glory of God and his creation. The passages which comprise the text are chosen for the mood they convey without regard to their exact place in the Bible. In the main they follow the course of the Bible story and suggest the "argument" of the original, but the words of the Bible are sometimes put into the mouth of a different person, and in some of the musical units the words are assembled from several parts of the Bible text.

The dramatic motive of the poem is the development of the moods of Job, distress under suffering, rebellion, doubt, and final submissive understanding of the will of God. In emotional contrast with him is the Woman of Israel, who represents the spirit of unquestioning faith. The Friend stands like the three friends of the Bible story, for the spirit of conventional piety. The chorus represents superhuman voices which declare the glory of God; against their sustained mood of adoration and praise beats the contest of human emotions. The impersonal universal spirit of the chorus is conveyed in the music by simple diatonic harmonies, the warp upon which the solo parts are woven in modern chromatic design.

The poem opens with an orchestral prelude, which is followed with the antiphone: "Miserere mihi," sung by the Woman of Israel. A small chorus, unaccompanied, takes up the prayer. This is answered by the full chorus in the Psalm: "Laudate Dominum."

vii

RUS.

s thy name  
How is thy  
excellence in  
yes behold  
hine hands  
and star-  
man that  
the son of  
on him?

condemn  
fore thou  
t good to  
ill and to  
man thou  
men thou  
rd like to  
dost thou  
of man is  
lowest as  
ou in my  
hou dost  
nowest I  
or that no  
ne hand.  
ions and  
offenses  
me thy  
one who

in empty  
f foolish  
ute him  
vilt thou  
see?

ear

desuper, et  
cant ei, qui  
suscitare Levi  
rem, et somn  
et consulibus  
dines. Ibi in  
requieverunt :  
est lux, et vit  
sunt, qui exp

In horrore  
sopor occupan  
tremor, et om  
cum spiritus i  
erunt pili carni  
agnoscebam v  
et vocem quas  
homo Dei com  
tan vestigia D  
perfectum Om  
coelo est, et qui  
unde cognosces  
manu tua, abst  
tabernaculo tuc  
faciem tuam ab  
non timebis. I  
quasi aquarum,  
Et quasi merid  
vesperam: et c  
orieris ut lucifer

Across this flood of adoration rises Job's lament, in which he curses the day he was born and longs for death. The Friend describes in a dramatic scene a vision in which a spirit has appeared to him at night and a voice has asked how man can compare himself to God and fathom the mysteries of the infinite. The wisdom of God is unsearchable, and the pure and faithful shall be blessed. The Woman and the chorus of female voices sing: "How excellent is thy name in all the earth!.....What is man that thou art mindful of him?"

Job tells his friend that he will expostulate with God and show that he deserves not his afflictions. The friend "reproveth Job of impiety in justifying himself." The Woman joins the reproof and this leads to a dramatic climax in which the full chorus proclaims the destruction of the wicked. But Job, unreconciled, shows that the wicked do prosper and "bemoaneth himself of his former prosperity and honor." In ecstatic revery he recalls the happiness of departed days. Toward the end of his revery the Woman and the Friend sing of the "sundry blessings which follow them that fear God," and the full chorus takes up the theme.

Job protests that he is not a sinful man. In defiance of his friend, and proudly confident of his righteousness, he appeals to God to judge him.

Then "out of the whirlwind," which is described in an orchestral episode, comes the voice of Jehovah in answer to Job's appeal. With overwhelming irony—"Where wast thou when I laid the foundations of the earth?"—the voice "convinceth" Job of the ignorance and pettiness of human life and utters the grandeur and permanence of creation.

Job, humbled and overcome, asks, "Whence then cometh wisdom?" and the Woman answers, "Behold, the fear of the Lord, that is wisdom." Job "submitteth himself unto God" and rises strong in his new wisdom. The Woman sings, "I will love thee, O Lord, my strength." The Friend and Job take up the theme. The chorus chants: "Bless the Lord, O my soul." The phrase, "Thou hast laid the foundations of the earth" echoes the voice of Jehovah in the earlier episode. Thus from Job's experience the eternity and majesty of nature is the theme which emerges and dominates. The poem ends with the triumphant "Laudate" of the opening chorus.

## MULIER ET CHORUS.

Domine, Dominus noster, quam admirabile est nomen tuum in universa terra! Quoniam elevata est magnificentia tua super cœlos. Quoniam videbo cœlos tuos, opera digitorum tuorum: lunam et stellas, quæ tu fundasti. Quid est homo, quod memor es eius? aut filius hominis, quoniam visitas eum?

## IOB.

Dicam Deo: Noli me condemnare: indica mihi, cur me ita iudices. Numquid bonum tibi videtur, si calumnieris me, et opprimas me opus manuum tuarum, et consilium impiorum adjuves? Numquid oculi carnei tibi sunt: aut sicut videt homo, et tu videbis? Numquid sicut dies hominis dies tui, et anni tui sicut humana sunt tempora, ut quæras iniquitatem meam, et peccatum meum scruteris? Et scias quia nihil impium fecerim, cum sit nemo, qui de manu tua possit eruere. Quantas habeo iniquitates, et peccata, scelera mea et delicta ostende mihi. Cur faciem tuam abscondis, et arbitraris me inimicum tuum?

## AMICUS.

Numquid sapiens respondebit quasi in ventum loquens, et implebit ardore stomachum suum? Arguis verbis eum, qui non est æqualis tibi, et loqueris, quod tibi non expedit.

## MULIER.

Quantum in te est, evacuisti timorem, et tulisti preces coram Deo. Docuit enim iniquitas tua os tuum, et imitaris linguam blasphemantis.

## THE WOMAN AND THE CHORUS.

Father, Jehovah almighty, how is thy name in all the earth called wondrous! How is thy glory raised on high, how is thine excellence in the heavens exalted! For mine eyes behold the heavens thou madest, all that thine hands have fashioned above us; moonlight and starlight thou hast established. What is man that thou art mindful of him, or what is the son of man that thou shouldst look down upon him?

## JOB.

I will say: Lord, be thou slow to condemn me. Wilt thou not show me wherefore thou so judgest me? Dost thou think it good to oppress me, to contrive to do me ill and to bear me down? Hatest thou the man thou madest, while the counsel of wicked men thou dost sustain? Are the eyes of the Lord like to mortal eyes, and even as man seeth, dost thou see also? Is thy day told as the day of man is reckoned, and are the years thou knowest as human years are numbered, that thou in my heart dost seek offenses and that thou dost search for my weakness? Thou knowest I have never sinned nor done iniquity, for that no power can deliver my spirit from thine hand. Tell me all my sins and my transgressions and mine errors; show me mine evil: mine offenses open unto me. Why hidest thou from me thy face and considerest thou me as one who offendeth?

## THE FRIEND.

Now in vanity shall a wise man utter an empty reason and be filled with the ardor of foolish passion? How shall thy speech confute him when he cannot take thy meaning? Wilt thou speak when thy words shall not avail thee?

## THE WOMAN.

Yea, with all thy might thou castest fear from thee, and restrainest prayer before thy God. For thy sin and iniquity teach thy lips

mantium. Condemnabit te os tuum, et non ego: et labia tua respondebunt tibi.

#### AMICUS.

Nonne lux impii extinguetur, nec splendeat flamma ignis eius?

#### MULIER.

Lux obtenebrescet in tabernaculo illius, et lucerna, quæ super eum est, extinguetur.

#### MULIER ET AMERICUS.

Revelabunt cœli iniquitatem eius, et terra consurget adversus eum. Apertum erit germen illius, detrahetur in die furoris Dei. Hæc est pars hominis impii a Deo, et hereditas verborum eius a Domino.

#### CHORUS.

Quoniam, qui malignantur, exterminabuntur, sustinentes autem Dominum: ipsi hereditabunt terram, et delectabuntur in multitudine pacis. Quia peccatores peribunt. Inimici vero Domini mox ut honorificati fuerint et exaltati, deficientes, quemadmodum fumus deficient.

#### IOB.

Attendite me, et obstupescite, et superponite digitum ori vestro: et ego, quando recordatus fuero, pertimesco, et concutit carnem meam tremor. Quare ergo impii vivunt, sublevati sunt, confirmatique divitiis? Domus eorum securæ sunt et pacatæ, et non est virga Dei super illos. Quis mihi tribuat, ut sim iuxta menses pristinos secundum dies, quibus Deus custodiebat me, quando splendebat lucerna

evil and thou dost imitate the tongue of blasphemy. It is thine own mouth and not mine that condemneth thee, yea thine own lips shall testify against thee.

#### THE FRIEND.

For the light of the wicked shall perish and the spark of his flame shall die in darkness.

#### THE WOMAN.

Light shall be extinguished within his dwelling-place evermore, and the candle which hangs above his head shall not light him.

#### THE WOMAN AND THE FRIEND.

Heaven shall lay him bare, his iniquity uncover, and earth shall reveal him and rise against him. The increase of his house shall flow away from him: in the day of God's anger it shall be taken. This is the heritage which the Lord appointeth unto wickedness, the portion granted to wicked men.

#### CHORUS.

Woe to them, all evil doers: they shall be accursed; but the faithful, they that wait on God, they shall inherit the earth, in the ways of peace they shall find abundant sweetness. But all evil-doers shall perish. He shall cast out all his enemies; they shall vanish at the moment when they have been raised to honor and proudly exalted; as in smoke they shall be consumed away.

#### JOB.

Now hearken to me and be astonished, and let your finger-tips lie on your mouth for wonder, and mark me, when I do bethink me how it is, I am fearful, my body is shaken with trembling. Wherefore do the impious flourish, why are they upheld, how do they come to prosperity? Safe are their houses and free from harm, and God holdeth not his rod of wrath above them. Who would believe it so, that but yesterday were

eius super caput meum, et ad lumen eius ambulabam in tenebris? Sicut fui in diebus adolescentiæ meæ, quando erat Omnipotens mecum, et in circuitu meo pueri mei. Iustitia indutus sum: et vestivi me, sicut vestimento et diademate, iudicio meo. Dicebamque: In nidulo meo moriar, et sicut palma multiplicabo dies.

#### MULIER.

Beati omnes, qui timent Dominum, qui ambulant in viis eius.

#### IOB.

Radix mea aperta est secus aquas, et ros morabitur in messione mea.

#### AMICUS.

Labores manuum tuarum quia manducabis.

#### CHORUS.

Beatus es, et bene tibi erit. Uxor tua, sicut vitis abundans, in lateribus domus tuæ. Ecce, sic benedicetur homo, qui timet Dominum.

#### IOB.

Quis mihi tribuat auditorem, ut desiderium meum audiat Omnipotens. Per singulos gradus meos pronuntiabo illum, et quasi principii offeram eum.

the old days, the months departed, when the Lord held me in his mighty hand, days when the flame of his splendor spread its brightness all about me, and beneath his light I walked in safety through the darkness? Even so my way was lighted through all the days of my ripeness, when the Lord in his mercy was with me and in a circle my children gathered about me. In righteousness I wrapped myself, I had clothed me with the robe of justice, it was a diadem, a garment about me. Then I said: I shall die in the nest that shelters me, and like the palm tree number my days full many.

#### THE WOMAN.

Blessed, thrice blessed, are they who fear the Lord, who follow in his ways forever.

#### JOB.

Then my roots were uncovered beside the waters, and dew from night to morning lay upon my branches.

#### THE FRIEND.

For what thine hands produce by labor thou shalt consume it.

#### CHORUS.

And blessed be, thou shalt be called happy. For beside thee as a vine that is laden, shall the wife of thine house be fruitful. Lo, how that man shall be blessed who walketh in the fear of God.

#### JOB.

Oh, would that there were one who should hear me, oh, my desire is great that thou shouldst hear my prayer, Almighty God. And I will declare my reasons, yea, one by one pronounce them, and as to a prince will I come before thee.

## VOX DEI.

(Ex turbine.)

Quis est iste involvens sententias sermonibus imperitis? Accinge sicut vir lumbos tuos: interrogabo te, et responde mihi. Ubi eras, quando ponebam fundamenta terræ? indica mihi, si habes intelligentiam. Quis posuit mensuras eius, si nosti? vel quis tetendit super eam lineam? Super quo bases illius solidatæ sunt? aut quis demisit lapidem angularem eius, cum me laudarent simul astra matutina, et iubilarent omnes filii Dei? Numquid ingressus es profunda maris, et in novissimis abyssi deambulasti? Numquid apertæ sunt tibi portæ mortis, et ostia tenebrosa vidisti? Numquid nosti ordinem cœli, et pones rationem eius in terra? Numquid elevabis in nebula vocem tuam, et impetus aquarum operiet te? Numquid mittes fulgura, et ibunt, et revertentia dicent tibi: Adsumus? Accinge sicut vir lumbos tuos: interrogabo te, et indica mihi. Numquid irritum facies iudicium meum, et condemnabis me, ut tu iustificeris? Et si habes brachium sicut Deus, et si voce simili tonas? Circumda tibi decorem, et in sublime erigere, et esto gloriosus et speciosus induere vestibus: disperge superbos in furore tuo, et respiciens omnem arrogantem humilia.

## IOB.

Unde ergo sapientia venit? et quis est locus intelligentiæ?

## THE VOICE OF JEHOVAH.

(From the whirlwind.)

What is this man who thus darkens counsel, speaking words that are vain and foolish? Now summon up thy courage to hear me: I will demand of thee and thou shalt answer me. Where wert thou when I made the earth and laid its deep foundations? Answer and tell me, if thou hast true understanding. If thou dost know, who hath determined the measures, or who hath laid the line and marked the boundaries? How are the foundation walls made and where do they stand? And who laid down the corner stone whereon they are founded? Then all the stars of morning praised me and sang for joy, and all the sons of God uplifted their voices. Hast thou explored the sea, even the deepest waters, into the uttermost abyss hast thou gone to search it? And have the gates of death opened out before thee, and hast thou beheld the shadowy portals? Dost thou know how heaven is appointed, and canst thou set on earth a heavenly dominion? And canst thou raise up thy voice, canst thou lift it to the clouds, and will the flood of waters abundantly flow? Canst thou send the lightning flash, and running before thee will it obey thee saying: Here am I? Now summon up thy courage to hear me: I will demand of thee and thou shalt give answer. Wilt thou make mine authority a scorn and a by-word? Wilt thou condemn my law that thou mayest be righteous? For hast thou an arm as strong as is my arm and a voice as strong as my thunder? Enfold thyself in all honor and raise thyself to high excellence, and be thou full of glory, and find thou beautiful garments to cover thee. Then scatter the mighty with thy voice of anger and beholding the proud and haughty teach them humility.

## JOB.

Where then shall I seek the source of all wisdom? Who is the author of understanding?

## MULIER.

Deus intelligit viam eius, et ipse novit locum illius. Et dixit homini: Ecce timor Domini, ipsa est sapientia, et recedere a malo, intelligentia.

## IOB.

Scio, quia omnes potes, et nulla te latet cogitatio. Auditum auris audiavi te, nunc autem oculus meus videt te. Idcirco ipse me reprehendo, et ago poenitentiam in favilla et cinere.

## MULIER.

Diligam te, Domine, fortitudo mea. Laudans invocabo Dominum, et ab inimicis meis salvus ero.

## AMICUS.

Dolores inferni circumdederunt me: praeoccupaverunt me laquei mortis.

## IOB.

In tribulatione mea invocavi Dominum, et ad Deum meum clamavi. Et exaudivit de templo sancto suo vocem meam, et clamor meus in conspectu eius introivit in aures eius.

## IOB, MULIER, ET AMICUS.

Commota est, et contremuit terra: fundamenta montium conturbata sunt, et commota sunt, quoniam iratus est eis.

## THE WOMAN.

God only understandeth what is the way thereof, he only knoweth where is the place thereof. And he saith unto man: Lo, all wisdom, this it is, that thou shouldst live in fear of him, and to cast away all evil, is understanding.

## JOB.

I know thou canst do all things, and nothing can be withholden from thy sight. With mine own hearing I heard of thee, but now the eye of my sight beholdeth thee. And therefore mine own lips do condemn me and I am low in penitence; dust and ashes cover me.

## THE WOMAN.

I will love the Lord my God, my strength and my redeemer. I will call upon him, praising him and from mine enemies I shall find salvation.

## THE FRIEND.

The sorrows of darkness folded me round about: the snares and deceits of death fastened upon me.

## JOB.

In anguish and in tribulation I have called upon the Lord, unto God Almighty I cried out. And he gave ear from his holy temple, to my voice he hearkened; my lamentation came before his presence and he opened his ears to hear me.

## JOB, THE WOMAN, AND THE FRIEND.

The earth then shook and the frame of it trembled. On their deep foundations the hills and the mountains swayed, and they shook with fear for the Lord was angered against them.

## CHORUS.

Benedic, anima mea, Domino: Domine, Deus meus, magnificatus es vehementer. Confessionem et decorem induisti, amictus lumine sicut vestimento. Qui fundasti terram super stabilitatem suam: non inclinabitur in sæculum sæculi. Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super nos misericordia eius, et veritas Domini manet in æternum.

## CHORUS.

Praise the Lord, praise him forever, O my soul, Lord God everlasting. How art thou magnified in the highest, how art thou clothed with all majesty and honor! Thou dost put on the light as it were a garment. Thou the earth hast founded steadfast upon its deep foundations that it shall not be moved but shall endure evermore. Praise ye the Lord our God, all ye nations: O all ye people, praise the Lord. For his mercy is ordained over us and the truth of our holy Lord shall abide forever.



# JOB

## PRELUDE

F.S. CONVERSE, Op. 24

Adagio e tranquillo

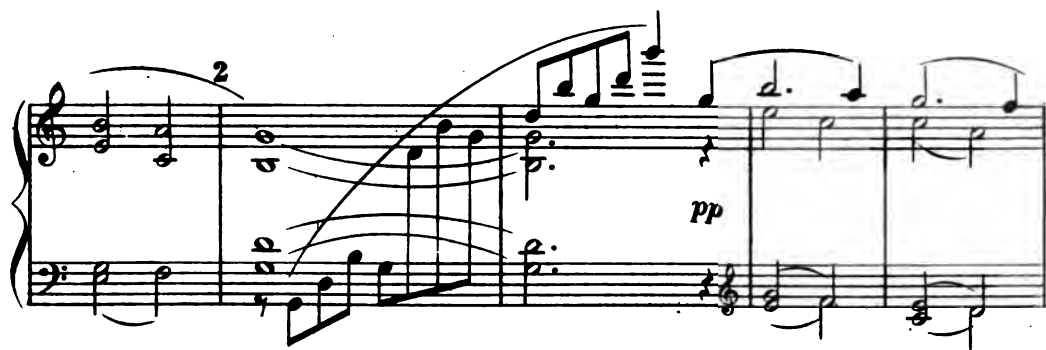
PIANO

*p* *pp* *p*

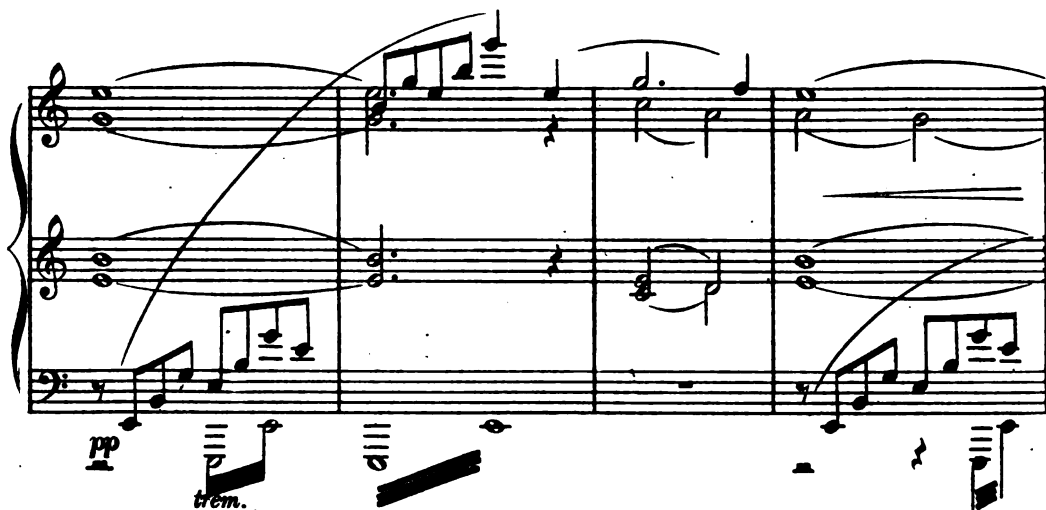
*pp* *espress. p* *mf*

*f* *p*

*mf* *f* *pp p*



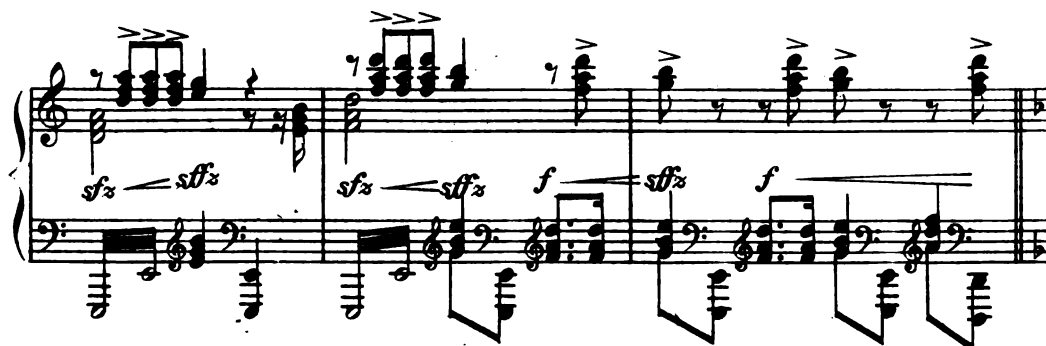
First system of musical notation. The treble staff features a melodic line with a slur over the first two measures and a fermata over the third. The bass staff has a similar melodic line. A *pp* (pianissimo) dynamic marking is present in the third measure of the bass staff.



Second system of musical notation. The treble staff continues the melodic line with a slur and a fermata. The bass staff has a similar melodic line. A *pp* (pianissimo) dynamic marking is present in the first measure of the bass staff. A *trem.* (tremolo) marking is present in the second measure of the bass staff.



Third system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff has a similar melodic line. A *Poco più moto e agitato* (Poco più moto e agitato) instruction is present in the second measure of the bass staff. A *f* (forte) dynamic marking is present in the second measure of the bass staff. A *sffz* (sforzando) dynamic marking is present in the third measure of the bass staff.



Fourth system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff has a similar melodic line. A *sffz* (sforzando) dynamic marking is present in the first measure of the bass staff. A *f* (forte) dynamic marking is present in the second measure of the bass staff. A *sffz* (sforzando) dynamic marking is present in the third measure of the bass staff.

Largamente e lamentoso

5

First system of music. Treble and bass staves. Treble staff features a series of chords with accents (>) and a slur. Bass staff features a series of chords with accents (>) and a slur. Dynamics include *ff* and *sffz*. A *riten.* marking is present.

Cantabile ed espress.

*a tempo*

*sffz*

Second system of music. Treble and bass staves. Treble staff features a series of chords with a slur. Bass staff features a series of chords with a slur. Dynamics include *sffz*. A *a tempo* marking is present.

Third system of music. Treble and bass staves. Treble staff features a series of chords with a slur. Bass staff features a series of chords with a slur. Dynamics include *sffz*.

Fourth system of music. Treble and bass staves. Treble staff features a series of chords with a slur. Bass staff features a series of chords with a slur. Dynamics include *sffz*.

*sempre più moto e animato*

*mf*

*sffz*

*mf*

*sffz*

Fifth system of music. Treble and bass staves. Treble staff features a series of chords with a slur. Bass staff features a series of chords with a slur. Dynamics include *mf* and *sffz*.

4

*ff*

*f* *sfz*

*f* *sfz*

8

*trem.*  
*accelerando sempre al allegro agitato*

*ff*

8

*sf/z*

*sf/z*

*sf/z*

Detailed description: This page contains five systems of musical notation for piano. The first system has a treble staff with a 4-measure phrase and a bass staff with chords. The second system features a treble staff with a crescendo and a bass staff with triplets and chords, marked with dynamics *ff*, *f*, and *sfz*. The third system continues with similar textures. The fourth system includes a tremolo instruction and a tempo change to 'allegro agitato'. The fifth system shows further development of the textures with multiple *sf/z* markings.

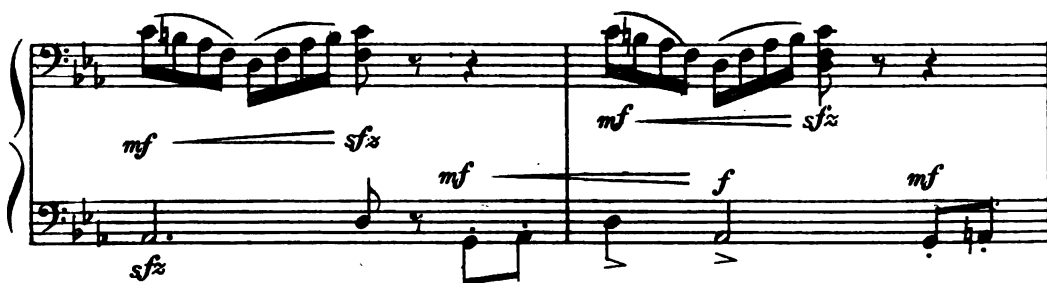
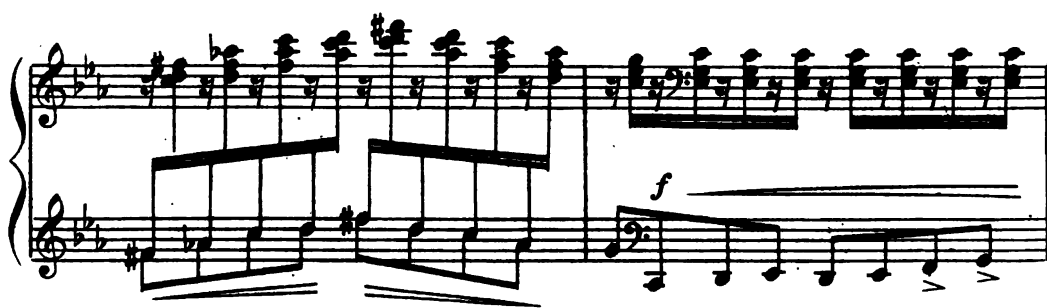
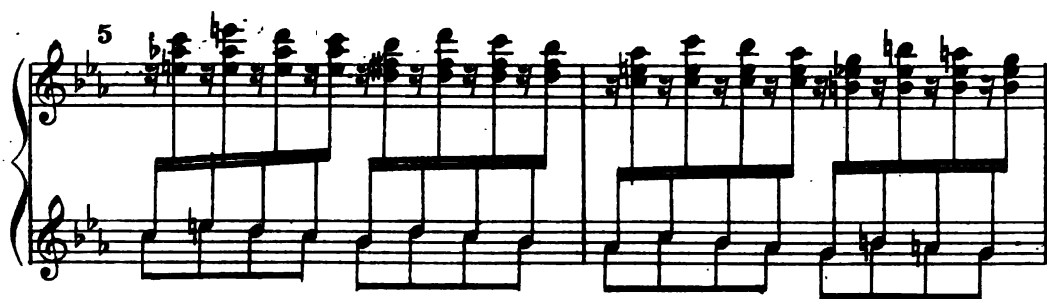
First system of a musical score in G-flat major (three flats). The right hand features a melodic line with eighth-note patterns, marked with an *sf* (sforzando) dynamic. The left hand provides a steady accompaniment of eighth notes. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of the musical score. The right hand continues the melodic pattern, marked with a *dimin. molto* (diminuendo molto) dynamic. The left hand accompaniment remains consistent. A first ending bracket labeled '8' is present at the end of the system.

Third system of the musical score, beginning with the tempo instruction *Allegro agitato. ♩ = ♩ former tempo*. The right hand has a melodic phrase marked *sf* followed by *p* (piano). The left hand has a bass line marked *pp* (pianissimo) followed by *p*. A first ending bracket labeled '8' covers the first measure of the system.

Fourth system of the musical score. The right hand features a melodic line marked *sfz* (sforzando). The left hand has a bass line marked *f* (forte). A first ending bracket labeled '8' is at the end of the system.

Fifth system of the musical score. The right hand has a melodic line marked *p* (piano). The left hand has a bass line marked *p*. A first ending bracket labeled '8' is at the end of the system.



First system of a musical score. The upper staff (treble clef) contains a melodic line with a slur and a crescendo marking *cresc. molto*. The lower staff (bass clef) contains a bass line with a slur and a crescendo marking *cresc. molto*.

Second system of a musical score. The upper staff (treble clef) contains a melodic line with a slur and a crescendo marking *cresc. molto*. The lower staff (bass clef) contains a bass line with a slur and a crescendo marking *cresc. molto*.

Third system of a musical score. The upper staff (treble clef) contains a melodic line with a slur and a crescendo marking *cresc. molto*. The lower staff (bass clef) contains a bass line with a slur and a crescendo marking *cresc. molto*.

Fourth system of a musical score. The upper staff (treble clef) contains a melodic line with a slur and a crescendo marking *cresc. molto*. The lower staff (bass clef) contains a bass line with a slur and a crescendo marking *cresc. molto*.

Fifth system of a musical score. The upper staff (treble clef) contains a melodic line with a slur and a crescendo marking *cresc. molto*. The lower staff (bass clef) contains a bass line with a slur and a crescendo marking *cresc. molto*.

*meno mosso* *misterioso*

*p espress.* *pp una corda* *p* *mf*

*Moderato e sostenuto*

*p tre corde cantabile*

*mf espress.*



First system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Measure 2 features a fortissimo (*f*) dynamic and a *poco ritard.* marking.

Second system of music. Treble staff has a dense block of chords. Bass staff has a melodic line. Measure 3 is marked *p* and *a tempo*. Measure 4 is marked *mf* and *marcato il canto*. A first ending bracket with a repeat sign and the number 8 is above the treble staff.

Third system of music. Treble staff continues the block of chords. Bass staff has a melodic line. A first ending bracket with a repeat sign and the number 8 is above the treble staff.

Fourth system of music. Treble staff continues the block of chords. Bass staff has a melodic line. A first ending bracket with a repeat sign and the number 8 is above the treble staff.

Fifth system of music. Treble staff continues the block of chords. Bass staff has a melodic line. A first ending bracket with a repeat sign and the number 8 is above the treble staff.

8

Two staves of music. The upper staff contains a series of chords, mostly triads and dyads, with some accidentals. The lower staff contains a single melodic line with eighth and sixteenth notes, some beamed together.

8

Two staves of music. The upper staff contains a series of chords, mostly triads and dyads, with some accidentals. The lower staff contains a single melodic line with eighth and sixteenth notes, some beamed together.

*sempre più animato*

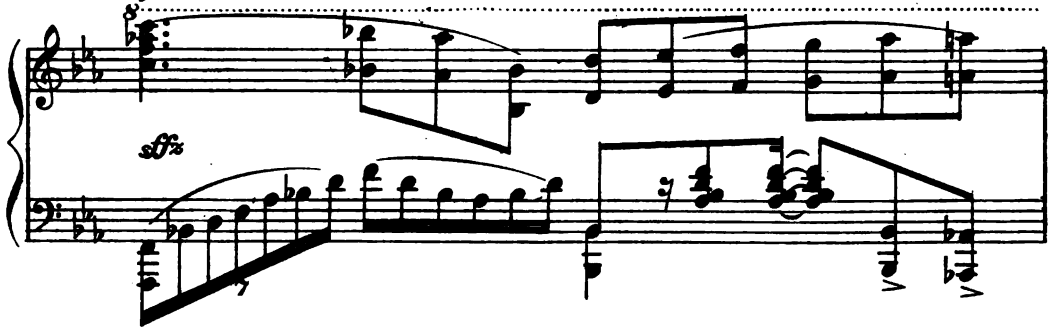
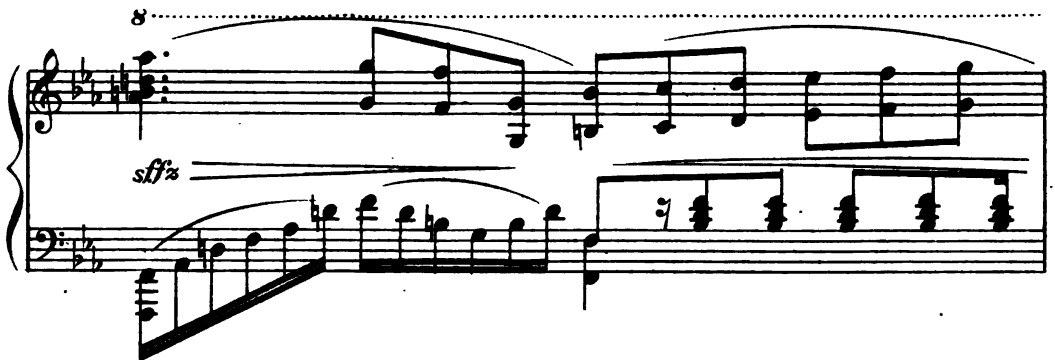
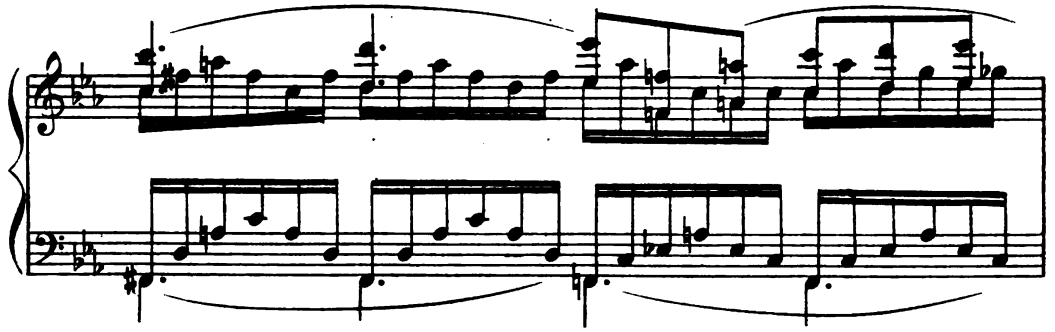
9

Two staves of music. The upper staff contains a series of chords, mostly triads and dyads, with some accidentals. The lower staff contains a single melodic line with eighth and sixteenth notes, some beamed together.

Two staves of music. The upper staff contains a series of chords, mostly triads and dyads, with some accidentals. The lower staff contains a single melodic line with eighth and sixteenth notes, some beamed together.

*cresc.*

Two staves of music. The upper staff contains a series of chords, mostly triads and dyads, with some accidentals. The lower staff contains a single melodic line with eighth and sixteenth notes, some beamed together.



10 8

*ff*

This system contains the first two measures of a musical piece. The key signature has two flats (B-flat and E-flat). The first measure is marked with a forte dynamic (*ff*). The music features a melody in the right hand and a more active bass line in the left hand.

8

*sffz* *sempre più animato* *f* *sffz*

This system contains measures 3 and 4. Measure 3 is marked *sffz* and includes the instruction *sempre più animato* (always more animated). Measure 4 is marked *f* and *sffz*. The tempo and dynamics increase in this section.

*ff* *sffz ritard.*

This system contains measures 5 and 6. Measure 5 is marked *ff*. Measure 6 is marked *sffz* and includes the instruction *ritard.* (ritardando). The music begins to slow down.

Molto largamente

8

*fff* *sffz*

This system contains measures 7 and 8, which are marked *Molto largamente* (Very slowly). Measure 7 is marked *fff* and measure 8 is marked *sffz*. The tempo is significantly reduced.

*sffz* *poco riten.*

This system contains measures 9 and 10. Measure 9 is marked *sffz*. Measure 10 is marked *poco riten.* (poco ritenuto). The tempo remains slow but shows a slight increase.

*a tempo*

11

8

First system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a melodic line with a crescendo hairpin and the marking *ff* and *dim. sempre*.

8

Second system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a melodic line.

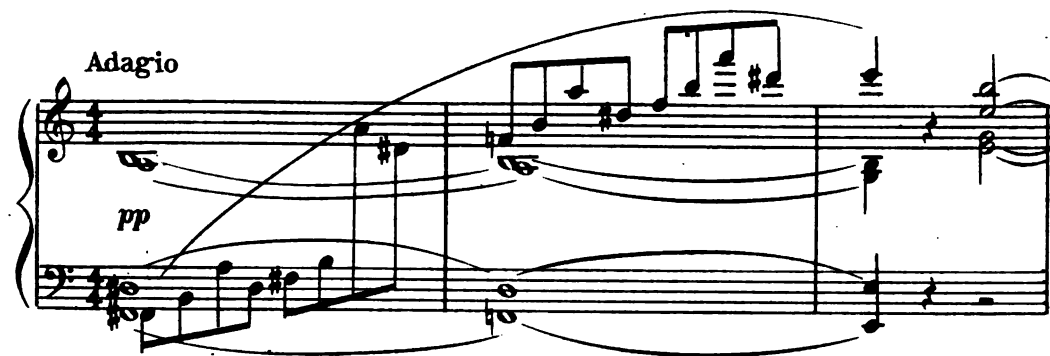
Third system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a melodic line.

Fourth system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a melodic line. The marking *mf poco a poco ritardando* is present.

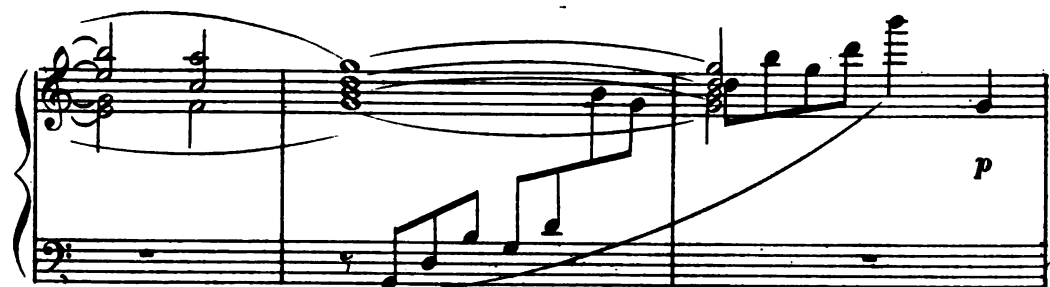
Fifth system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a melodic line. The marking *p* is present.

Adagio

*pp*

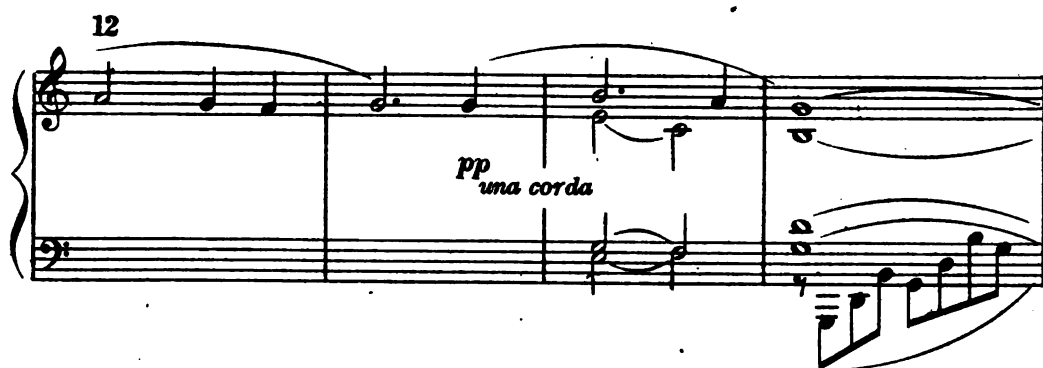


*p*



12

*pp una corda*

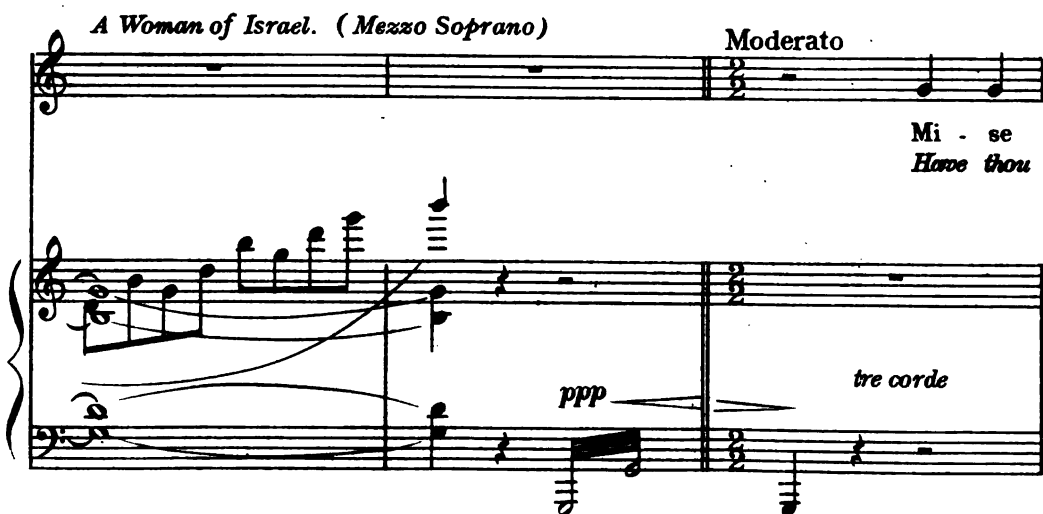


*A Woman of Israel. (Mezzo Soprano)*

Moderato

Mi - se  
Have thou

*ppp tre corde*



## Moderato

re - re mi - hi, Do - mi - ne, et ex -  
 mer - cy up - on us, Lord our God, in ac -

*poco rall.* *a tempo*

au - di o - ra - ti - o - - - - - nem me - am.  
 cor - dance with thy lov - - - - - ing kind - ness.

*p*

## 13 Small Chorus

4 Sopranos *p dolce espress.*

In te, Do - mi - ne, spe - ra - - vi, non con -  
 In Thee, O our God, we lay our trust, Let us

4 Altos

*p dolce espress.* *mf*

4 Tenors

*p dolce espress.* *mf*

In te, Do - mi - ne, spe - ra - - vi, non con -  
 In Thee, O our God, we lay our trust, Let us

4 Basses

*p dolce espress.* *mf*

*mf*

fun-dar in æ - ter - num: \_\_\_\_\_ in ju - sti - ti - a  
 ne-ver be con - found - ed: \_\_\_\_\_ In thy jus-tice and

fun-dar in æ - ter - num: \_\_\_\_\_ in ju - sti - ti - a  
 ne-ver be con - found - ed: \_\_\_\_\_ In thy jus-tice and

tu - a li - be-ra me. In - cli - na ad me au-rem tu -  
 mer-cy de - li - ver thou me. In - cline thou thine ear to thy ser -

tu - a li - be-ra me. — In - cli - na ad me au-rem tu -  
 mer-cy de - li - ver thou me. — In - cline thou thine ear to thy ser -



*f* 15 *sffz* *mf*

am: ac - ce - le - ra, ut e - ru - as me. In ma - nus  
vant, and be thou Lord, my fortress and rock. In - to thy

*f* *sffz* *mf*

am: ac - ce - le - ra ut e - ru - as me. In ma - nus  
vant, and be thou Lord, my fortress and rock. In - to thy

*p* *The Woman* *p*

tu - as com - men - do spi - ri - tum me - um: — re - dé -  
hands I com - mit my spi - rit for - ev - er. — Thou hast re -

*p*

tu - as com - men - do spi - ri - tum me - um: —  
hands I com - mit my spi - rit for - ev - er. —

16 *f*

mi - sti — me Do - mi - ne De - us ve - ri -  
deem - ed — me . Lord our Re - deem - er God our

*mf*

ta - tis.  
Sav - ior.

*animato*  
*p* *cresc. molto*

*Full Chorus*  
*Allegro con molto fuoco*

*ff*

Lau - da - te Do - mi - num,  
Praise ye our Lord on high,

*ff*

Lau - da - te Do - mi - num,  
Praise ye our Lord on high,

*ff*

*stffz* *stffz* *ff*

17

*fff*

lau - da - te  
praise ye our

*fff*

lau - da - te  
praise ye our

*fff**fff*

Do - mi - num, lau - da - te om - nes  
Lord on high, O all ye na - tions

Do - mi - num, lau - da - te om - nes  
Lord on high, O all ye na - tions

*fff*

*fff*

gen - tes: lau - da - te e - um.  
praise him. Praise ye our Fa - ther,

*fff*

gen - tes:  
praise him.

*fff*

18 *ff poco largamente*

om - nes  
all ye

lau - da - te e - um, om - nes  
Praise ye our Fa - ther, all ye

*ff cant.*

*poco largamente*

po - pu-li, om - nes po - pu-li.  
na - tions, praise him, praise the Lord.

ff

16 17 18

poco rit.

19 20 21

## Poco meno mosso e cantabile

Quo - ni-am con-fir-ma - ta est su - per nos mi-se-ri-  
 For his mer - cy is or-dained o - ver us un-to the

## Poco meno mosso e cantabile

19

Quo - ni-am con-fir-ma - ta est  
 For his mer - cy is or-dained

cor-di-a e - jus.  
 life ev-er-last - ing.

*cresc.*

su - per nos mi-se-ri - cor - di - a e - jus,  
o - ver us un-to the life ev - er last - ing

*cresc.*

su - per nos mi-se-ri - cor - di - a e - jus  
o - ver us un-to the life ev - er last - ing

*cresc.*

*f cresc.* *ff*

Ma - net ve - ri - tas Do - - - mi -  
For the truth of our Ho - - - ly

*f cresc.* *ff*

Ma - net ve - ri - tas Do - - - mi  
For the truth of our Ho - - - ly

*cresc.* *ff*

ni, ma - net in ae - -  
Lord shall a - bide e - -

ni, ma - net in ae - -  
Lord shall a - bide e - -

ter - - - num. Lau - da - - te  
ter - - - nal. O all - - - ye

ter - - - num. Lau - da - - te  
ter - - - nal. O all - - - ye

*animato molto*  
*fff*

*animato molto*  
*fff*

*animato molto*  
*fff*



20

om - nes gen - tes. \_\_\_\_\_  
na - tions praise God. \_\_\_\_\_

om - nes gen - tes. \_\_\_\_\_  
na - tions praise God. \_\_\_\_\_

*L.H.**stringendo**fff dim. molto e ritard.*

## Lento e lamentoso

Job (Tenor)

*mf*

Pe-re-at di - es  
Per-ish the morn - ing

*a tempo*

*mf* *sfx* *p* *mf* *rit.* *p*

*cresc.* *molto rit. e largamente* *ff*

inqua natus sum, et nox, in qua dictum est: Conceptus est ho - mo  
in which I was born, the night when a child was born, was born into sor - row

*cresc.* *molto rit. e largamente*

21 *mf*

Di-es il - le ver-  
Turn that day in-to

*a tempo* *ritard.*

*mf* *p* *mf* *p*

*ritard.*

*cresc.*

ta - tur in te - ne - bras: non requi-rat e - um de - su-per De - us, et  
dark-ness and sha - dow: let thee ye of God be ne - ver up-on it, and

*cresc.*

*f* *ff* *ritard.* *Piu moto ed agitato*  
*a tempo*

non il-lu-stre-tur lu-mi-ne. ma-le-di-cante-i,  
 let not his light shine down on it. Let them curse that day,

*sfz* *mf* *ritard.* *mf a tempo*

22 *cresc.*

qui ma-le-di-cunt di-e-i, qui pa-ra-ti sunt  
 they who have curs-ed the day-light, who are ready to raise,

*f* *meno mosso e largamente*

su-sci-ta-re Le-vi-a-than. Nunc e-nim dor-mi-  
 ready to raise up Le-vi-a-than. For I should be in

*f*

*poco rit.*

ens— si-le-rem, et som-no me-o re-qui-es-ce-rem  
 slum-ber si-lent, and deep in sleep lie rest-ing qui-et-ly

*poco rit.*

*a tempo p*

cum re - gi - bus et con - su - li - bus ter - rae qui ae -  
 Like un - to kings and to coun - sel - lers might who have

*a tempo p*

23

di - fi - cant si - bi so - li - tu - di - nes. I - bi  
 built plu - ces des - o - late in sol - i - tude. Where the

im - pi - i ces sa - ve - runt a tu - mul - tu, et i - bi  
 wick - ed no long - er vex and cease their cla - mor, and where the

*ff. ritard.*

re - qui - e - ve - runt fes - si ro - bo - re.  
 souls that are wea - ry lie in long shum - ber.

*ritard. ff*

24 *Piu mosso ed agitato**a tempo*

*a tempo*  
*ff*  
*sfz*  
*ff*  
*sfz*

*Tempo I Lento e lamentoso*

*sfz* *f* *sfz* *mf* *mf*  
*ritard.*  
*a tempo*

Qua-re misse-ro  
Oh why are light and

da - ta est lux, et vi - ta his, qui in  
life sent un-to him, whose way is hid and whose

*Largamente, quasi recit.*25 *ff*

a - ma - ri tu - di - ne a - ni - mi sunt? qui exspec - tant  
spi - rit is cloud - ed with. bit - ter - ness? and for death he

*sfz*

*sffz*

mor - - - tem, qui ex - spec - tant  
wait - - - eth, and for death he

*sffz* *f* *sffz*

*molto doloroso*

mor - - - tem, et — non  
wait - - - eth, and — death

*sffz* *f* *ff* *ritard.*

*ff* 26

ve - nit. comes not.

*Lento e lamentoso*

*sffz* *a tempo* *f*

*ritard*

*p* *sffz* *p*

## Allegro non troppo, ma agitato

Piano introduction for 'The Friend'. The music is in 4/4 time, starting with a treble clef and a key signature of one flat. The right hand features a rapid, ascending and descending scale-like pattern, while the left hand provides a steady bass line. Dynamics include *pp* (pianissimo) and *p* (piano).

*The Friend (Baritone)*

Vocal entry for 'The Friend'. The baritone part begins with the lyrics 'In ho - ro - re vi - si - o - nis noc - In the hor - ror of a vis - ion of'. The piano accompaniment continues with a similar pattern to the introduction, featuring a *sfz* (sforzando) dynamic.

Continuation of the vocal part. The lyrics are 'tur - nae, quan - do so - let so - por oc - cu - pa - re dark - ness when the earth was sunk in slum - ber and the'. The piano accompaniment features a *mf* (mezzo-forte) dynamic and a *sfz* (sforzando) dynamic.

Conclusion of the vocal part. The lyrics are 'ho - mi - nes, pa - vor te - nuit me, et night was still, ter - ror filled my heart with'. The piano accompaniment features a *sfz* (sforzando) dynamic.

tre - mor, et om - nia os - sa me - a per - ter - ri - ta  
 tremb - ling, and all my be - ing quiver'd with won - der and

sunt, \_\_\_\_\_ et cum spi - ri - tus me prae -  
 fear. \_\_\_\_\_ Be - hold a spi - rit came in

28

sen - te tran - si - ret, in - ho - ru - e - runt  
 pres - ence be - fore me, and my flesh was cold and my



pi - li car - nis me - ae. Ste - tit qui - dam,  
heart was chill with-in me. Si - lent stand - ing

cu - jus non ag - nos - ce - bam  
saw I one whose face I

29  
vul - tum, im  
knew not, and the

a - go co - ram oc - cu - lis me - is, et  
sha-dow of a form was be - fore me, and a

vo - cem qua - si au - rae le - nis au - da - vi  
voice as of a wind came out from the dark - ness

30

*Misterioso*  
*pp* *mf cresc*

*molto* *ff*

*Largamente*  
*ff recit.*  
Numquid ho - mo De - i com - pa - ra - ti - o - ne  
How if man com - pare him - self to God al - migh - ty,  
*colla voce*  
*sfz* *f* *sfz*

ju - sti - fi - ca - bi - tur? For - si - tan — ve - sti - gi - a  
 shall he be jus - ti - fied? For by man — shall God and his

De - i com - pre - hen - des,  
 ways be com - pre - hend - ed.

et u - sque ad per - fec - tum Om - ni - po - ten - tem re - pe - ri -  
 and shall his high per - fec - tion un - to a mortal be clear to

es?  
 see?

ritard.

ff dim. f

33

*a tempo  
meno mosso*

Ex - cel - si - or coe - lo est, et  
More high than the Heav'n is He, and

*p* *pp a tempo meno mosso*

quid fa ci - es? pro - fun - di - or in -  
what canst thou know? Deep - er than Hell our

fer - no, et un - de cog - no - der - sces?  
Lord is and what can man un - der - stand?

34 *Poco sostenuto* 

*p*

*mf*

Si — i - ni - qui - ta - tem, quae  
If — thou put - test from thee all

est in ma - nu tu - a, ab -  
wick - ed - ness and e - vil thou

*f*

stu - le - ris a te, et non man - se - rit in ta - ber - na - cu - lo  
hold - est in thine hands and if thou wilt cast out from thy dwelling place

tu - o in - ju - sti - ti a:  
all — thy in - jus - tice and sin:

*poco rit.*

*fz poco rit.*

35 *a tempo meno mosso e largamente*

*mf* tunc le - va - re po - te - ris  
 thou canst raise an in - no - cent

*p* *una corda*

fa - ci - em tu - am,  
 face to him pure,

et e - ris sta - bi - lis,  
 and whol - ly with - out stain,

et non ti - me - bis. Mi  
 and thou shalt fear not. Thy

se - ri - ae o - bli - vi -  
 mi - se - ry shall be for -

sce - ris, et qua - si a -  
 got - ten and e - ven as

*f.*

36 *poco a poco piu mosso e cresc.*

qua - rum, quae prae - te - ri -  
 wa - ters that pass and re -

*tre corde*

e - runt, re - cor - da - be - ris.  
 turn not, it shall pass a - way

Et qua - si me - ri - di - a - nus  
and bright - ness like un - to noon - day

ful - gor con sur - get ti - bi  
splen - dor shall shine up - on thee

ad ves - per - am:  
when eve - ning falls,

ad ves - per - am:  
when eve - ning falls,



*sfz* *poco rit.*

37 *a tempo* *ff*

et and cum te con - sum tum  
and when thou hast thought thy

*ff* *cresc.*

pu ta - ve - - ris, o - ri - e ris,  
life con - sum - - ed, thou shalt shine forth,

*sfz* *mf*

o - ri - e ris o - ri - e ris ut lu - ci  
thou shalt shine forth, thou shalt shine forth like Lu - ci

*sfz* *f* *sfz* *sfz*

38

*a tempo*

First system of the musical score. It features a piano introduction with a bass line and a treble line. The treble line has a fermata over the first measure, followed by a series of chords and eighth notes. The bass line has a fermata over the first measure, followed by a series of chords and eighth notes. The tempo is marked *a tempo*. The first measure of the treble line is marked *fer.* and *fer.* with a fermata symbol. The second measure of the bass line is marked *a tempo*. The third measure of the bass line is marked *cresc.*

Second system of the musical score. It continues the piano introduction. The treble line has a series of chords and eighth notes. The bass line has a series of chords and eighth notes. The tempo is marked *a tempo*. The first measure of the treble line is marked *fer.* and *fer.* with a fermata symbol. The second measure of the bass line is marked *a tempo*. The third measure of the bass line is marked *cresc.*

Third system of the musical score. It continues the piano introduction. The treble line has a series of chords and eighth notes. The bass line has a series of chords and eighth notes. The tempo is marked *a tempo*. The first measure of the treble line is marked *fer.* and *fer.* with a fermata symbol. The second measure of the bass line is marked *a tempo*. The third measure of the bass line is marked *cresc.*

Fourth system of the musical score. It continues the piano introduction. The treble line has a series of chords and eighth notes. The bass line has a series of chords and eighth notes. The tempo is marked *a tempo*. The first measure of the treble line is marked *fer.* and *fer.* with a fermata symbol. The second measure of the bass line is marked *a tempo*. The third measure of the bass line is marked *cresc.*

## Adagio molto sostenuto e tranquillo

39 *The Woman*

*p*

Do - mi - ne Do - mi - mus no - ster, quam ad - mi - ra - bi - le est  
 Fath - er Je - ho - vah al - migh - ty, how is thy name in all the

*p*

no - men tu - um in u - - ni - ver - sa ter - ra!  
 earth call'd wond'rous, by all the na - tions prais - ed!

40

*f*

Quo - ni - am e - le - va - ta est mag - ni - fi - cen - ti - a  
 How is thy glo - ry raised on high, how is thine ex - cel - lence

*p* *cresc.* *f*

*poco rit.* *p a tempo p*

tu - a su - per coe - los. Quo - ni - am vi - de - bo coe - los tu - os,  
 in the heav'n ex - al - ted! For mine eyes be - hold the heav'n thou madest,

*a tempo*

*poco rit.* *p*

o - pe-ra di-gi-to-rum tu - o - rum: lu - nam et stel - las,  
all that thy fingers fashion'd a - bove us; moon-light and star-light

quae tu fun - da - sti, Quid est ho - mo, that  
thou hast es - tab - lish'd. What is man, that

quod memores e - jus? aut fi - li - us ho-mi-nis,  
thou art mindful of him, or what is the son of man,

*sf dim. e poco riten.*  
quo - ni - am vi - si - tes, e - um?  
that thou shouldst look down up - on him?

*sf dim. e poco riten.*

42

*mf* The Woman

Do - mi - ne Do - mi - nus no - ster,  
Fath - er Je - ho - vah al - migh - ty,

*Sopranos I & II*  
*pp*  
Do - mi - ne Do - mi - ne  
Lord our God, heav'n - ly Lord!

*Altos I & II*

quam ad - mi - ra - bi - le est no - men tu - um!  
how is thy name in all the earth call'd won - drous!

Do - mi - ne, Do - mi - ne, — quam  
Lord our God! heav'n - ly Lord, — how

*unis*

ad - mi - ra - bi - le est no - men tu - um  
is thy name in all earth call - ed won - drous

*unis f*

quam ad - mi - ra - bi - le est  
how is thy name in all earth

*f*

*f*

est no - men tu - um  
by all the na - tions prais - ed!

*p*

no - men tu - um!  
call - ed won - drous!

43

*p*

Do - mi - ne Do - mi - nus Do - mi - nus no - ster,  
 Lord our God, heav'n - ly Lord, Fath - er Je - ho - vah,  
 Fath - er; Je - ho - vah al - migh - ty,

quam ad - mi - ra - bi - le est no - men tu - um  
 how is thy name in all the earth call'd won - drous!

44 *f*

Do - mi - ne Do - mi - nus no - ster,  
 Lord our God, Fath - er al - migh - ty,

*f*

Do - mi - ne Do - mi - nus no - ster,  
 Fath - er Je - ho - vah al - migh - ty,

*f*

Do - mi - ne Do - mi - nus no - ster,  
 Fath - er Je - ho - vah al - migh - ty,

*f*

quam ad - mi - ra - bi - le  
 how shall thy name be praised

*mf*

quam ad - mi - ra - bi - le  
 how shall thy name be praised

*mf*



quam ad - mi - ra - bi - le est no - men tu - um est  
 how is thy name in all the earth call'd wondrous, thy

est  
 thy

45 *cresc.* *ff*  
 no - men tu - um in u - ni - ver - sa ter - ra!  
 name call'd won - drous, by all the na - tions prais - ed!

*ff*  
 no - men tu - um in u - ni - ver - sa ter - ra!  
 name call'd won - drous, by all the na - tions prais - ed!

*cresc.* *ff*

*p*

Do - mi - ne  
Lord our God,

*p*

*f cresc.*

*sfz*

*ritard.* *mf a tempo* 46 *p*

Do - mi - ne! Do - mi - ne! Do - mi - nus nos - ter! Do - mi - ne  
heav'n-ly Lord! Father Je - ho - vah al - migh - ty! Fath - er Je -

*p*

Do - mi - ne Do - mi - nus nos - ter!  
heav'n-ly Lord! Fath - er al - migh - ty!

*p*

*ritard.* *a tempo*

Do - mi - nus nos - ter! Do - mi - ne Do - mi - nus nos - ter!  
 ho - vah al - migh - ty! Fath - er Je - ho - vah al - migh - ty

*pp*

Do - mi - ne! Do - mi - ne! Do - mi - ne!  
 Lord our God! heav'n - ly Lord, Lord our God,

*pp* *pp*

Do - mi - ne! Do - mi - ne!  
 Lord our God! Lord our God

47 *Job*  
*f recit.*

Di - cam De - o:  
 I will say, Lord,

*ppp*

Do - mi - ne!  
 heav'n - ly Lord!

*ppp*

*sfz sfz p*

## Allegro con molto fuoco

*f*

no - li me con - dem - na -  
be thou slow to con - demn

*mf sfz sfz sfz*

re: in di - ca mi - hi,  
me, let me see clear - ly

48

cur me i - ta ju - di - ces. Num - quid  
why thou so hast judg - ed me. Dost thou

*sfz*

bo - num ti bi vi - de - tur,  
think it good to opp - ress me,

*sfz sfz*

si ca - lum - ni - e - ris me, et op -  
and con - trive to do me ill, and tor -

pri - mas me o - - pus ma - nu - um tu -  
ment my soul? On - - by thou a - lone hast

a - - rum, et con - si - li - um  
made me, but the coun - sels of

im - pi - o - rum ad - ju - ves?  
wick - ed men thou hast sus - tained.

50 *f*

Num - quid  
Are the

*sffz* *mf*

*il basso marcato*

*ff* *f*

o - cu - li car - ne - i ti - bi sunt: aut si - cut vi - det  
eyes of the Lord like to mor - tal eyes, and e - ven as a

*sffz* *ff* *mf* *f*

*ff*

ho - mo, et tu vi - de - bis?  
man sees dost thou be - hold us?

*sffz* *f*

51 *f*

Num - quid si - cut di - es ho - mi - nis di - es  
Is thy day told as the day of a man is

*sff* *mf* *f*

tu - i, et an - ni tu - i si - cut hu -  
count - ed, and can the years thou knowest like

*mf*

52 *mf*

ma - na sunt tem - po - ra, ut.  
hu - man years be num - bered, that

*sffz* *mf*

*f*

quae - ras i - ni - qui - ta - tem me - am,  
thou - in my heart dost seek of - fen - ces,

*f*

*mf*

et pec - ca - tum — me - um scru -  
and that thou dost — search for my

*sfz*

*mf*

*ff*

53. *f*

te - - - ris? et sci -  
weak - - - ness? Thou know

*ff>f*

*sfz>f*

*f*

as qui - a ni - hil im - pi - um —  
est I have ne - ver sinned nor done i -

*mf*

*mf*

fe - - ce - rim, cum sit ne -  
ni - - qui - ty, and that no

*mf*



mo qui de ma - nu tu - a pos - sit er - ru -  
power from the hand of God my spir - it can de -

e - - - re.  
li - - - ver.

54 Moderato e risoluto  $\text{♩} = \text{♩}$ .

Quan - tas ha - be - o i - ni - qui - ta - tes, et pec - ca - ta,  
Tell me all my sins and my transgressions, and mine er - rors,

sce - le - ra me - a et de - lic - ta  
show me mine e - vil, mine of - fen - ces,

*ff*

o - - - - - sten - de  
o - - - - - pen them

*cresc. molto*

*mf*

mi - hi: Cur fa - ci - em  
to me! Why hid - est thou

*sfz*

tu - am ab - scon - dis, et ar - bi - tra - ris me i - ni - mi - cum  
from me thy face and con - si - der - est thou me as one who of -

*sfz*

*ff*

tu - um? fends thee?

*ff*

## 55 Allegro moderato, ma agitato

*sfz* *f* *cresc.*

*f* *The Friend*

Num - quid sa - pi - ens  
Now in van - i - ty

re - spon - de - bit  
shall a wise man

qua - si in ven - tum  
ut - ter an emp - ty

lo - - - - - quens,  
rea - - - - - son

*f*  
et and im - ple - bit ar -  
and be filled with the

do - - - re sto - ma - - chum  
ar - - - dor of fool - - ish

su - - - - - um?  
pas - - - - - sion?

56

*mf*

ar - gu is ver - bis  
How shall thy speech con -

e - um,  
fute him,

quae non est ae - qua lis  
when he can - not take thy

ti - bi, et lo -  
mean - ing? Wilt thou

que - ris, quod ti - bi  
speak when thy words shall

*mf*

non ex - pe - dit  
not a - vail thee?

*mf*

*p*

57 *mf* The Woman *f*

Quan - tum in te est e - va - cu - a - sti ti - mo - rem,  
Yea, with all thy might thou cast - est ter - ror from out thee,

*mf* *sfz* *mf* *sfz*

et tu - li - sti pre - ces co - ram De - o.  
and re - strain - est prayer be - fore thy God. —

*mf* *sfz* *f molto ritard.*

*a tempo*

*sfz*

*mf*

Do-cuit e - nim i - ni-qui-tas tu - a os tu - um,  
 For thy sin and i - ni-qui-ty teach thy lips e - vil,

*sfz* *mf* *sfz* *mf*

et i - mi - ta - ris lin-quam bla - spe-man - ti - um. ———  
 and thou dost coun - ter-feit the tongue of blas - phe - my. ———

*mf* *f molto ritard.*

*ff meno mosso* 58

Con-dem - na - bit te os tu - um, et non  
 It is thine own mouth and not mine that con -

*sfz a tempo* *f* *sfz*

First system of the musical score. The vocal line (treble clef) has the lyrics "e - demns" and "go, thee;". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. The vocal line (treble clef) has the lyrics "et la - bi - a tu - a re - spon - de - bunt ti - bi." and "yea thine own lips shall tes - ti - fy a - gainst thee." The piano accompaniment (grand staff) includes dynamic markings *sfz* and *mf*.

Third system of the musical score. The piano accompaniment (grand staff) is marked *stringendo molto* and *cresc.* with a dynamic marking *p* at the beginning.

Fourth system of the musical score. The piano accompaniment (grand staff) continues the rhythmic pattern from the previous system.



*Molto meno mosso e cantabile*59 *The Friend* *f*

No - ne lux im - pi - i ex - tin -  
 For the light of the wick - ed shall

*molto meno mosso*

The musical score for 'The Friend' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Molto meno mosso e cantabile' and the dynamics are 'f' and 'molto meno mosso'.

gue - - - tur, nec splen - de - bit  
 per - - - ish and the spark of his

The musical score for 'The Friend' continues with the vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Molto meno mosso e cantabile' and the dynamics are 'f' and 'molto meno mosso'.

flam - ma ig - nis e - - - jus  
 flame shall die in dark - - - ness

The musical score for 'The Friend' continues with the vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Molto meno mosso e cantabile' and the dynamics are 'f' and 'molto meno mosso'.

60 *mf* *The Woman*

Lux ob - ten - e - bre - scet in ta - ber - na - cu - la  
 Light shall be ex - tin - guished with - in his dwelling place

*mf*

The musical score for 'The Woman' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Molto meno mosso e cantabile' and the dynamics are 'mf'.

il - - - li - us et lu -  
ev - - - er more, and the

cer na, quae su per  
can die which hangs a -  
cresc. cresc.

e - - - um est, ex - tin -  
bove his head shall not

gue - tur.  
light him.  
ff sfz

61 *ff* *f*

Re - ve - la - bunt coe - li i - ni - qui - ta - tem  
 Heav'n shall lay him bare, his i - ni - qui - ty un

*The Friend*

*ff* *f*

e - jus et ter - ra con -  
 cov - er, and earth shall re -

sur - get ad - ver - sus e - um.  
 veal him and rise a - gainst him.

The musical score is written for a voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems. The first system contains the vocal melody and piano accompaniment for the first line of lyrics. The second system contains the vocal melody and piano accompaniment for the second line of lyrics. The third system contains the vocal melody and piano accompaniment for the third line of lyrics. The piano part features a prominent bass line with many sixteenth notes, creating a rhythmic foundation for the piece. The vocal part is written in a clear, legible font with lyrics in both Latin and English. The page number 69 is located in the top right corner.

*mf più dolce*

A - per - tum e - rit ger - men do - mus  
The in - crease of his house shall flow a -

*mf*

A - per - tum e - rit ger - men  
The in - crease of his house shall

*f* *cresc.*

il - li - us, de - tra he - tur in  
way from him, in the day of God's

*f* *cresc.*

do - mus il - li - us de - tra he - tur in  
flow a - way from him, in the day of God's

*cresc.*

*ff*

di - e fu - ro - ris De - i.  
an - ger it shall be ta - ken

*ff*

62 *ff* *f*

Haec est pars ho-mi-nis im-pi-i a De-o, et he-  
 This is the he-ri-tage which the Lord ap-point-eth un-to

*ff* *f*

*sfz* *f*

re-di-tas ver-bo-rum e-jus a Do-  
 wick-ed-ness, the portion granted by God's

*ff*

*sfz* *sfz* *sfz*

mi-no.  
 de-cree.

## Full Chorus

## 63 Allegro con fuoco

## Allegro con fuoco

*f* *cresc. sempre*

Quo - ni - am qui ma - li -  
Woe to them all e - vil

*f* *cresc. sempre*

Quo - ni - am qui ma - li -  
Woe to them all e - vil

*f*

gnan - tur, ex - ter mi - na -  
do - ers, they shall be a -

*ff*

*ff*

*ff*

bun - tur,  
curs - ed,

*fff*

bun - tur,  
curs - ed,

*fff*

*fff*

64

*ff*

Quo - ni - am qui ma - li -  
Woe to them all e - vil

*ff*

Quo - ni - am qui ma - li -  
Woe to them all e - vil

*sfz*

*ff*

gnan - tur ex - ter - mi - na -  
do - ers they shall be a -

*ff*

gnan - tur ex - ter - mi - na -  
do - ers they shall be a -

*ff*



bun - - - tur,  
curs - - - ed,

bun - - - tur,  
curs - - - ed,

8.....

*marcato*

8.....

*fff*

*dimin.*

65

*p meno mosso e dolce*

sus - ti - nen - tes  
but the faith - ful,

*meno mosso e dolce**poco riten.**p a tempo*

an - tem Do - mi - num:  
they that wait on God,

*p*

ip - si he - re - di - ta - bunt ter - ram,  
e - ven the earth they shall in - he - rit,

*mf*

sus - ti - nen - tes au - tem Do - mi - num:  
but the faith - ful, they that wait on God,

66

*mf* *f*

ip - si he - re - di - ta - bunt ter - ram  
e - ven the earth they shall in - he - rit.

*p* *mf*

sus - ti - nen - tes au - tem Do - mi - num:  
but the faith - ful, they that wait on God,

*p*

sus - ti - nen - tes au - tem  
but the faith - ful, they that

*p subito*

*poco a poco cresc.* *mf*

sus - ti - nen - tes au - tem Do - mi - num:  
but the faith - ful, they that wait on God,

*p* *mf*

Do - mi - num: sus - ti - nen - tes au - tem  
wait on God, but the faith - ful, they that

*p*

*poco a poco cresc.*

67

ip - si he - re di - ta - bunt  
e - ven the earth they shall in -

*mf*  
Do - mi - num: ip - si he -  
*wait* on God, e - ven the

*mf*  
Do - mi - num, he - re - di -  
*wait* on God, the earth they

ter - ram, et de lec - ta  
he - rit, in a - bun - dant

ip - si he - re di - ta - bunt  
e - ven the earth they shall in -

re - di - ta - bunt ter - ram: et de -  
earth they shall in - he - rit, in the

ta - bunt ter - ram: et de -  
shall in - he - rit, in the

bun - tur in pa - ce,  
 peace shall find sweet - ness,  
 ter - ram: et de lec - ta  
 he - rit, in the ways of  
 lec - ta - bun - tur in mul - ti - tu - di - ne  
 ways of peace they shall find a - bun - dance of  
 lec - ta - bun - tur in  
 ways of peace they shall  
 in pa - ce,  
 find sweet - ness,  
 bun - tur in mul - ti - tu - di - ne  
 peace they shall find a - bun - dance of  
 pa - cis, in mul - ti - tu - di - ne  
 sweet - ness, shall find a - bun - dance of  
 mul - ti - tu - di - ne pa - cis,  
 find a - bun - dance of sweet - ness.

[illegible]

*sempre marcato*

to - res pe - ri - bunt,  
do - ers, they shall die,

pec - ca - to - res pe - ri - bunt,  
e - vil do - ers, they shall die,

pec - ca - to - res pe - ri - bunt,  
e - vil do - ers, they shall die,

*ff*

*sempre marcato*

*ff*

*ff*

*ff* *ff* 69

qui a pec - ca - to - res  
But all e - vil do - ers,

*ff* *ff*

qui a pec - ca - to - res  
But all e - vil do - ers,

*ff* *ff*

*ff*

*ff* *ff* *ff* *ff*



pe ri bunt.  
they shall die.

pe ri bunt, pe ri bunt.  
they shall die, shall pe rish.

pe ri bunt.  
they shall die.

pe ri bunt, pe ri bunt.  
they shall die, shall pe rish.

*sffz* *sffz* *sffz* *ritard.*

70

*f*

I - ni - mi - ci ve - ro Do - mi - ni,  
He shall cast out all his en - e - mies,

I - ni - mi - ci  
He shall cast out

*f*

I - ni - mi - ci ve - ro Do - mi - ni  
He shall cast out all his en - e - mies,

*a tempo con molto fuoco*

I - ni - mi - ci  
He shall cast out

*sffz* *sffz* *sffz* *sffz*

*ff* I - ni - mi - ci ve - ro Do - mi - ni *f* mox ut  
*He shall cast out* all his en - e - mies, *f* they shall

ve - ro Do - mi - ni I - ni - mi - ci ve - ro Do - mi - ni mox ut  
 all his en - e - mies, *ff* *He shall cast out* all his en - e - mies, *f* they shall

I - ni - mi - ci ve - ro Do - mi - ni mox ut  
*He shall cast out* all his en - e - mies, *f* they shall

ve - ro Do - mi - ni I - ni - mi - ci ve - ro Do - mi - ni mox ut  
 all his en - e - mies, *ff* *He shall cast out* all his en - e - mies, *f* they shall

71

ho - no - ri - fi - ca - ti fu - e - rint, et ex - al -  
 van - ish at the mo - ment when they have been raised to

ho - no - ri - fi - ca - ti fu - e - rint,  
 van - ish at the mo - ment they have ris'n,

ho - no - ri - fi - ca - ti fu - e - rint, et ex - al -  
 van - ish at the mo - ment when they have been raised to

ho - no - ri - fi - ca - ti fu - e - rint,  
 van - ish at the mo - ment they have ris'n,

*meno f e poco largamente*

ta - ti, de-fi-ci-en-tes, quem-ad-mo-dum  
 hon - or proudly ex-al-ted, as in smoke they

et ex-al-ta-ti de-fi-ci-en-tes, quem-ad-mo-dum  
 have ris'n to hon-or, proudly ex-al-ted, as in smoke they

ta - ti, de-fi-ci-en-tes, quem-ad-mo-dum  
 hon - or proudly ex-al-ted, as in smoke they

et ex-al-ta-ti, de-fi-ci-en-tes, quem-ad-mo-dum  
 have ris'n to hon-or proudly ex-al-ted, as in smoke they

fu - mus de-fi-ci-ent, quem-ad-mo-dum  
 shall be con-sum'd a-way, as in smoke they

fu - mus de-fi-ci-ent quem-ad-mo-dum  
 shall be con-sum'd a-way, as in smoke they

fu - mus de - fi - ci - ent, de - fi - ci - ent.  
shall be con - sum'd a - way, con - sum'd a - way.

fu - mus de - fi - ci - ent de - fi - ci - ent.  
shall be con - sum'd a - way, con - sum'd a - way.

72 *più animato*

quo - ni - am qui ma - li -  
Woe to them, all e - vil

quo - ni - am qui ma - li -  
Woe to them, all e - vil

*più animato*

*sfz* *f*

*sfz*

gnan tur, ex - ter - mi - na -  
do - ers, they shall be a -

gnan tur ex - ter - mi - na  
do ers they shall be a -

bun - tur.  
curs - ed.

bun - tur.  
curs - ed.

## Allegro molto, quasi presto

73 *f* *cresc. molto*

Quo-ni-am qui ma-li-gnan-tur ex-ter-mi-na-  
 Woe to them, all e-vil do-ers, they shall be a-

*ff*

*f* *cresc. molto*

Quo-ni-am qui ma-li-gnan-tur ex-ter-mi-na-  
 Woe to them, all e-vil do-ers, they shall be a-

*ff*

Allegro molto, quasi presto *cresc. molto*

*ff*

bun - - - - - tur,  
 curs - - - - - ed,

*ff*

bun - - - - - tur,  
 curs - - - - - ed,

*ff*

74

ex - ter -  
they shall

ex - ter -  
they shall

- mi - na - bun - tur.  
be a - curs - ed.

- mi - na - bun - tur.  
be a - curs - ed.

*dimin. sempre*

*poco a poco ritenuto*

*f*

*f* *mf*

75 *Lento e lamentoso*

*mf*

*Job* *f* *poco agitato*

At-ten-di-te me, et ob-stu-pe-sci-te,  
Now harken to me, and be-as-ton-ish-ed,

*ritard.* *p* *col voce* *sfz > p*



*mf* *f*

et su - per - po - ni - te di - gi - tum o - ri ve - stro;  
and let your fin - ger - tips lie on your mouth for won - der;

*sfx > p* *sfx > p* *sfx > p*

76

et e - go, quan - do  
and mark me, when I

*sfx > mf* *ritard.* *a tempo* *sfx > p* *col voce*

*f* *p*

re - cor - da - tus fu - e - ro per - tim - es - co, et  
do be - think me how it is, I am fear - ful, my

*sfx > p* *sfx > p*

*f* *mf* *sfx* *ritard.* *p*

con - cu - tit car - men me - um tre - mor.  
bo - dy is sha - ken with its trembling.

*sfx > mf*

*77 mf più agitato poco a poco cresc.*

Qua - re er - go im - pi - i vi - vunt, sub - le - va - ti sunt,  
 Where-for do the im - pi - ous flourish, why are they up-held,

*p poco a poco cresc.*

con - fir - ma - ti - que di - vi - ti - is? Do - muse - o - rum se - cu - rae sunt, et  
 how do they come to pros - pe - ri - ty? Safe are their hous - es and free from harm, and

non est vir - ga De - i su - per il - los.  
 God holds not his rod of wrath a - bove them.

*ff f cresc. ed accel.*

*ff ritard. ff*

78 *mf*

Quis mi hi tri bu  
Who would be lieve it

at so, ut sim jux - ta men-ses pris -  
that but yes - ter-day were the

ti - nos se - cun - dum di - es, qui - bus De - us  
old days, the months de-part - ed, when the Lord held

79

cus - to - di - e - bat me, quan - do - splen  
me in his might - y hand. days when the

de - baſ lu - cer - na e - jus su - per ca - put  
flame — of his splen - dor ſpread its bright - neſſ all a -

me - um, et ad lu - men e - jus am - bu -  
bout me, and be - neath his light I walk'd in

la - ba in te - ne - bris?  
ſafe - ty thro' the dark - neſſ?

*f* *mf* *poco rit.* *p*

80 *mf*  
ſi - cut fu - i in di - e - bus ad - o - le -  
e - ven ſo my way was light - ed thro' all the

*a tempo*

scen - ti - ae me - ae quan - do  
days of my ripe - ness, when the

*p*

e - rat Om-ni-po-tens me - cum  
Lord in his mer-cy was with me,

et in cir - cu - i - tu me - o pu - e - ri  
and in a cir-cle my chil - dren gath - er'd a -

me - i.  
bout me.

*pp*

81 *p*

Ju - sti - ti - a in - du - tus  
In right - eous - ness I wrap my -

*espress.*

sum: et ve - sti - vi me, si-cut  
self: I have cloth - ed me with the

ve - sti-men-to et di - a-dem-a - te ju - di - ci - o  
robe of jus - tice, it is a di - a - dem, a gar-ment a -

me - o.  
bout me.

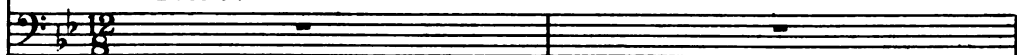
*ritard.*

82 *The Woman*



Di - ce-bam - que: in in - du-lo me - o mo - ri - ar,  
Then I said, I shall die in the nest that shel-ters me,

*The Friend*



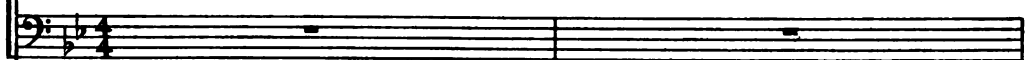
*Small Chorus*

*pp sempre*



Be - a - ti om - nes, qui ti - ment Do - mi - num,  
Bless-ed, thrice bless - ed, are they who fear the Lord,

*pp sempre*



*L'istesso tempo; tranquillo molto*



*p*Be-  
Thrice

et si - cut pal - ma      mul - ti - pli - ca - bo di - es.  
and like the palm - tree      number my days full ma - ny.

qui am - bu - lant in vi - is e - jus.  
who fol - low in his ways for - e - ver.

*pp sempre*

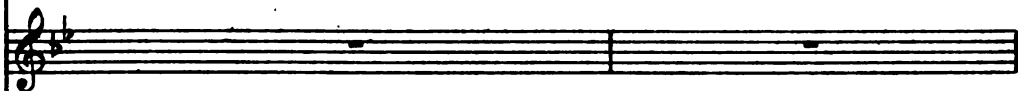
Be - a - ti om - nes qui ti - ment  
Bless - ed, thrice bless - ed, are they who



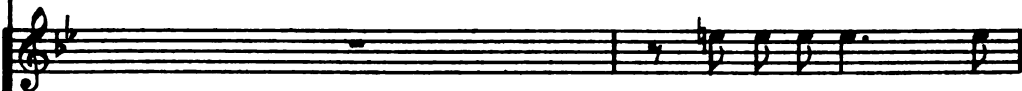


a - ti om-nes, qui ti - ment Do-mi-num,  
bless-ed are they who fear God al - might - y,

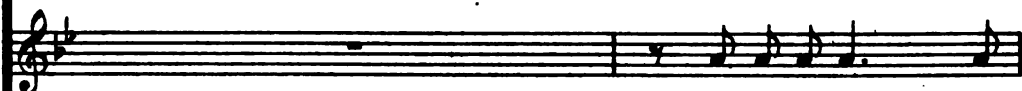
qui am - bu-lant in  
who fol-low in his



Be - a - ti om-nes, qui ti - ment Dominum,  
Thrice blessed are they who fear God al - mighty,



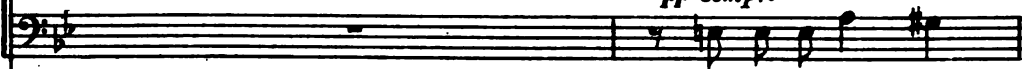
qui ti-ment Do - mi -  
are they who fear the



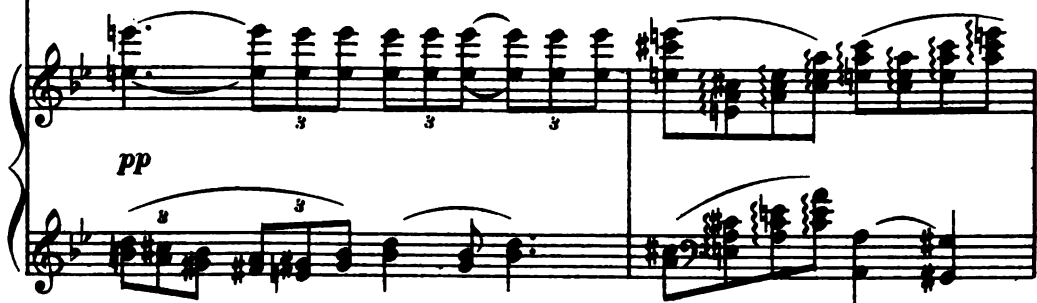
Do - mi - num, \_\_\_\_\_  
fear the Lord, \_\_\_\_\_

qui ti-ment Do - mi -  
are they who fear the

*pp sempre*



qui ti-ment Do - mi -  
are they who fear the



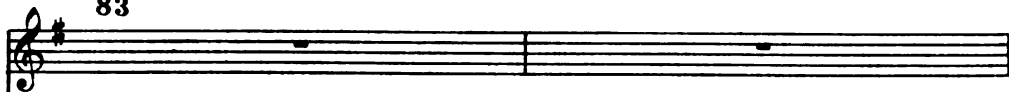
vi - is e - jus.  
way for - e - ver.

qui am - bu - lant in vi - is e - jus.  
who fol - low in his ways for - e - ver.

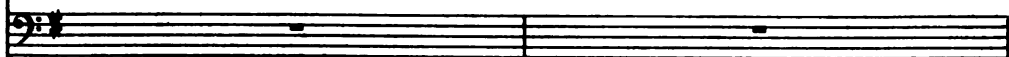
num.  
Lord.

num.  
Lord.

83



Ra - dix me - a a - per - ta est se - cus a - quas  
Then my roots were un - cov-er'd be-side the wa - ters,



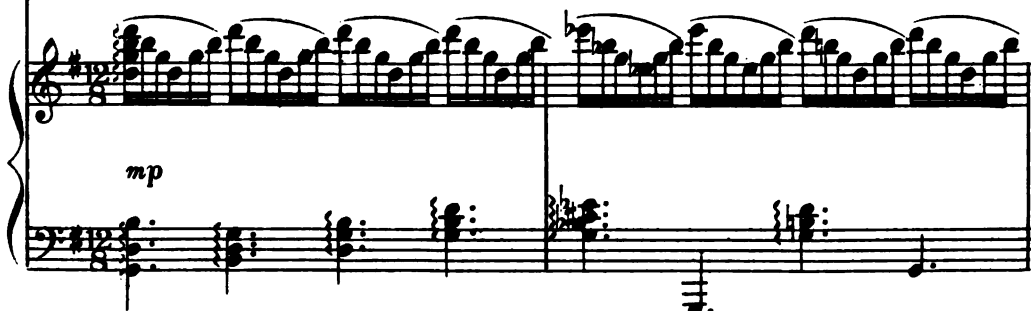
Be - a - ti om - nes qui ti - ment Do - mi-num,  
*Bless - ed, thrice bless - ed, are they who fear the Lord,*



***p***



Be - a - ti om - nes qui ti - ment Do - mi - num,  
*Bless - ed, thrice bless - ed, are they who fear the Lord,*



Be-  
Thrice

et ros mo-ra - bi-tur in mes - si - o - ne me - a  
and dew from night to morn - ing lay up-on my branch - es

qui am - bu - lant in vi - is e - jus.  
who fol - low in his ways for - e - ver,

qui am - bu - lant in vi - is e - jus.  
who fol - low in his ways for - e - ver,



a - ti om-nes qui ti - ment Do-mi-num,  
*blessed are they who fear God al-might-y,*

qui am - bu-lant in  
*who fol-low in his*



Be-a - ti om-nes qui ti - ment Do-mi-num,  
*Thrice blessed are they who fear God al-might-y,*

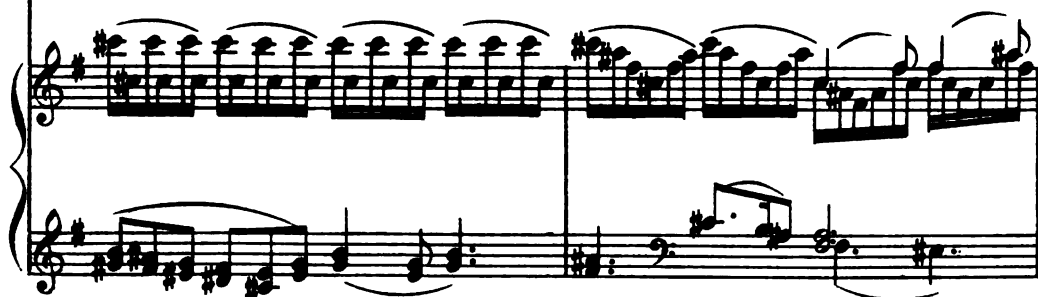
qui  
*who*



qui ti - ment Do - mi - num.  
*all they who fear the Lord.*



qui ti - ment Do - mi - num.  
*all they who fear the Lord.*



84

*f*

vi - is e - jus.  
ways for ev - er.

*mf*

Quis mi - hi  
Who would be -

*f* *p*

am - bu - lant in vi - is e - - jus  
fol - low in his ways for - e - - ver.

*Full Chorus* *pp sempre*

Be - a - ti om - nes, qui  
Bless - ed, thrice bless - ed, are

*pp sempre*

Be - a - ti om - nes, qui  
Bless - ed, thrice bless - ed, are

*pp sempre*

*mf* *p*

*mf*

La - bo - res ma - nu - um tu - a - rum qui - a man - du -  
 For what thine hands produce by la - bor, thou shalt con -

tri - bu - at ut sim jux - ta menses pris -  
 lieve it so, that but yes - ter-day were the

ti - ment Do - mi - num, Be - a - ti om - nes, qui  
 they who fear the Lord. Bless - ed, thrice bless - ed, are

ti - ment Do - mi - num, Be - a - ti om - nes, qui  
 they who fear the Lord. Bless - ed, thrice bless - ed, are



ca - bis:  
some it:



ti - nos se-cun - dum di - es, qui - bus De - us cus-to-di - e - bat  
old days, the months de-part - ed, when the Lord held me in his might - y



be - a - tus es, et be - ne ti - bi  
and bless-ed be, thou shalt be call - ed



ti - ment Do - mi-num, qui am - bu-lant in vi - is  
they who fear the Lord, who fol - low in his ways for -



ti - ment Do - mi-num, qui am - bu-lant in vi - is  
they who fear the Lord, who fol - low in his ways for -





85

Ux - or tu - a, si-cut vi - tis a - bun - dans in la -  
And be-side thee, as a vine that is la - den, shall the

me, quan-do splen - de - bat lu-cer - na e - jus  
hand: days when the flame of his splendor spread its

e - rit. Ux - or tu - a  
hap - py: And be-side thee

e - jus. Be - a - ti om - nes qui  
e - ver. Bless - ed, thrice bless - ed, are

e - jus. Be - a - ti om - nes qui  
e - ver, Bless - ed, thrice bless - ed, are

*mf > p*

te - ri - bus do - mus tu - ae.      Ec - ce, sic be - ne - di - ce - tur  
*wife of thine house be fruit - ful      Lo, how the man shall be bless - ed*

su - per ca - put me - um, et ad lu - men      e - jus am - bu -  
*brightness all a - bout me, and be - neath his light I walk'd in*

si - cut vi - tis a - bun - dans in la - te - ri - bus -  
*as a vine that is la - den shall the wife of thy*

ti - ment Do - mi - num, qui am - bu - lant in  
*they who fear the Lord, who fol - low in his*

ti - ment Do - mi - num, qui am - bu - lant in  
*they who fear the Lord, who fol - low in his*

*f* *pp*  
 ho - mo qui ti - met Do - mi - num.  
 who walketh in the fear of God.

*f* *pp*  
 la - bam in te - ne - bris?  
 safe - ty thro' the dark - ness?

*f* *pp*  
 do - mus tu - ae.  
 house be fruit - ful

*mf* *p* *pp*  
 vi - is e - jus.  
 ways for e - ver.

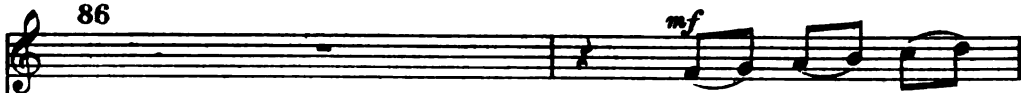
*mf* *p* *pp*  
 vi - is e - jus.  
 ways for e - ver.

*mf* *p* *pp*  
 vi - is e - jus.  
 ways for e - ver.

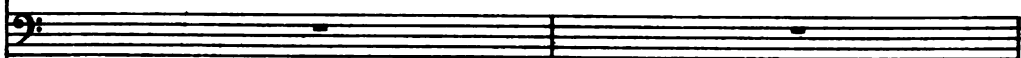
*mf* *p* *pp*  
 vi - is e - jus.  
 ways for e - ver.

*f* *p* *pp*  
 Musical accompaniment for piano.

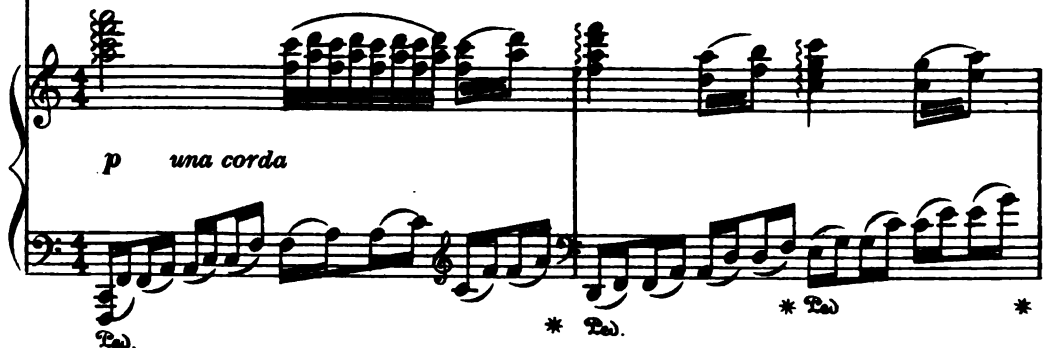
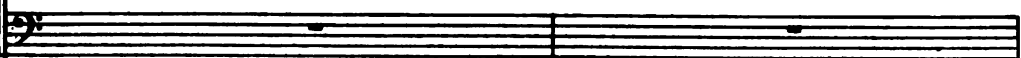
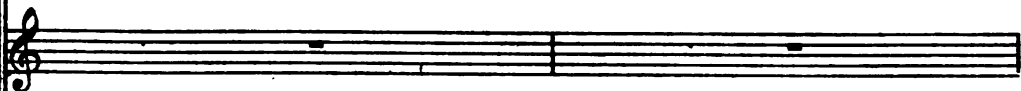
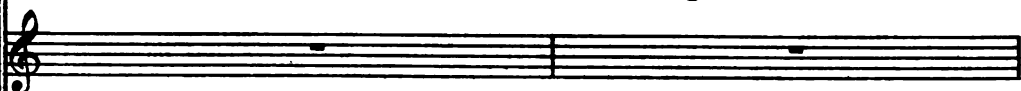
86

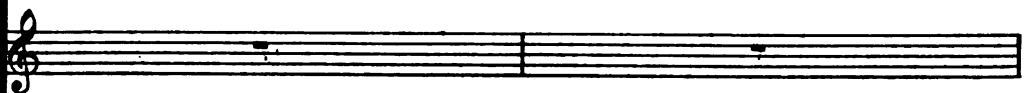
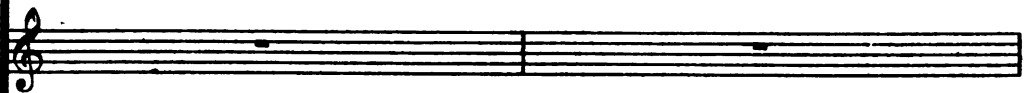


Be - a - ti  
Bless - ed, thrice



Be - a - ti om - nes, qui  
Bless - ed, thrice bless - ed, are





*Ped. \* Ped. \* Ped. simile*



qui — am - bu-lant in  
who — fol - low in his

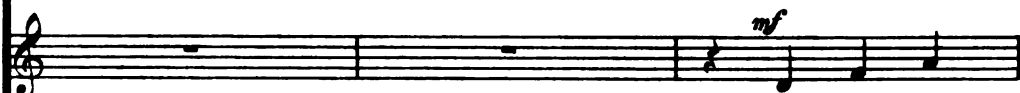


ti - ment Do - mi - num,  
they who fear the Lord,

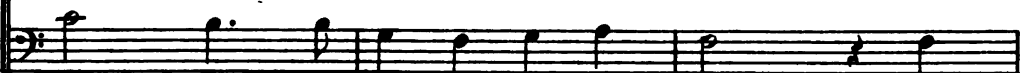
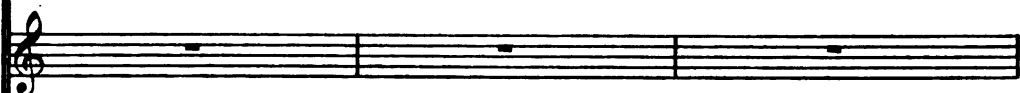
qui am - bu-lant in  
who fol-low in his



am - bu - lant in vi - is e - jus  
fol - low in his ways — for - e - ver



Be - a - ti  
Bless - ed, thrice



om - nes qui ti - ment Do - mi - num qui-  
bless - ed are they who fear the Lord, who



*poco a poco cresc.*

vi - is e - jus.      Ec - ce sit be - ne - di - ce - tur  
ways for - e - ver.      Lo, how that man shall be ev - er

*poco a poco cresc.*

vi - is e - jus.      Ec - ce sit  
ways for - e - ver.      Lo, how that

*mf poco a poco cresc.*

Be - a - ti om - nes, qui ti - ment  
Bless - ed, thrice bless - ed, are they who

om - nes qui ti - ment Do - mi - num, qui  
bless - ed, are they who fear the Lord, who

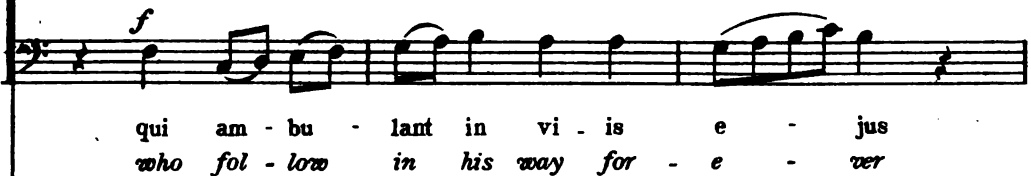
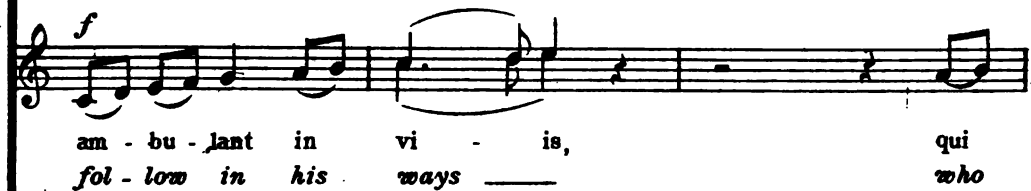
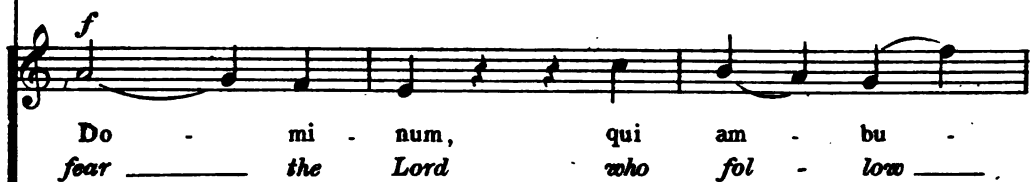
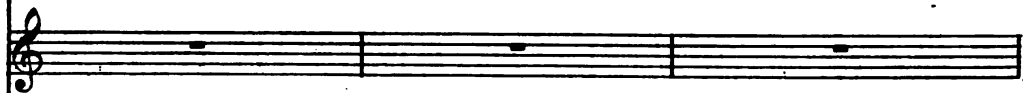
*mf poco a poco cresc.*

Be - a - ti  
Bless - ed, thrice

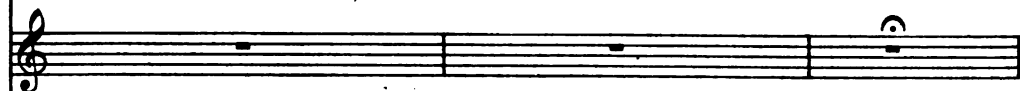
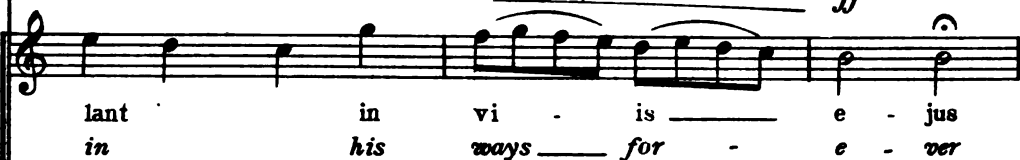
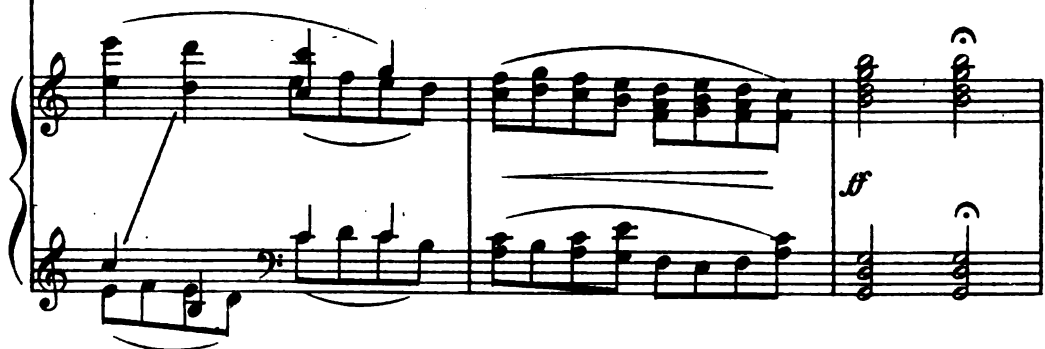
*poco a poco cresc.*

am - bu - lant in vi - is e - jus  
fol - low in his ways ——— for - e - ver

*tre corde poco a poco cresc.*





*ff**ff**ff**ff**ff**ff**ff*

87 *f*

qui ti - met Do - mi - num.  
who walketh in the fear of God.

*f*

qui ti - met Do - mi - num.  
who walketh in the fear of God.

*p*

Ec - ce sit be - ne - di -  
Lo, how that man shall be

*p*

Ec - ce sit be - ne - di -  
Lo, how that man shall be

*p*

Ec - ce sit be - ne - di -  
Lo, how that man shall be

*p*

Ec - ce sit be - ne - di -  
Lo, how that man shall be

*p*

ce - tur ho - mo, qui ti-met Do - mi - num. *f* *ritard.* *ff* *mf*  
 ev - er bless - ed, who fear-eth God, our Lord.

ce - tur ho - mo, qui ti-met Do - mi - num. *f* *ff* *mf*  
 ev - er bless - ed, who fear-eth God, our Lord.

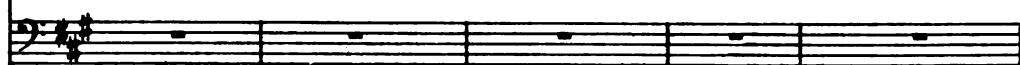
ce - tur ho - mo, qui ti-met Do - mi - num. *f* *ff* *mf*  
 ev - er bless - ed, who fear-eth God, our Lord.

ce - tur ho - mo qui ti-met Do - mi - num. *f* *ff* *mf*  
 ev - er bless - ed, who fear-eth God, our Lord.

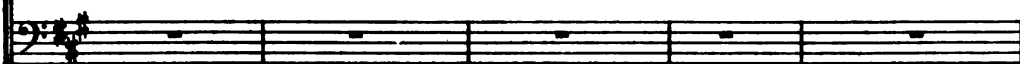
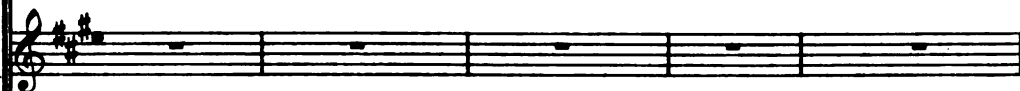
*ritard.*



Be - a - ti om - nes, qui ti - ment  
*Bless - ed, thrice bless - ed, are they who*



- Be - a - ti om - nes,  
*Bless - ed, thrice bless - ed,*



*meno mosso e tranquillo molto*



Do - mi - num.  
fear the Lord.

*pp*  
qui ti - ment Do - mi - num.  
are they who fear the Lord.

*pp* *ppp*  
qui ti - ment Do - mi - num. —  
are they who fear the Lord. —

*pp* *ppp*  
qui ti - ment Do - mi - num. —  
are they who fear the Lord. —

*dimin.* *ppp*

## 89 Allegro molto e agitato

ff

First system of piano introduction in D major, 2/4 time. The right hand has a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

sffz

Second system of piano introduction. The right hand features a series of chords and eighth notes, while the left hand continues with a rhythmic pattern.

## Job ff recit.

Quis mi - hi tri - bu - at au - di - to - rem, ut de - si -  
O, would that I had one who should hear me: O, my de -

molto meno mosso

sffz col voce sfz > mf

Third system showing the vocal entry and piano accompaniment. The vocal line is in a recitative style, and the piano accompaniment consists of chords and moving lines.

## Tempo giusto moderato

de - ri - um me - um  
sire is deep with - in me:

mf cresc. sempre

Fourth system showing the vocal entry and piano accompaniment. The tempo is 'Tempo giusto moderato'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active line in the left hand.

*sempre piu animato*

au - di - at Om - ni - po - tens. Per sin - gu - los  
 hear thou me al - might - y God. And I will de -

*sfz > f marcato il basso*

*ff*

gra - dus me - os pro - nun - ti - a - bo il - lum,  
 clare my reasons, yea one by one pro - nounce them,

*col s'va basso*

90

*sfz piu animato*

*sfz*

*sfz accel. sfz*

*ff rallent. Largamente*

*Job ff recit. molto largamente*

et qua - si prin - ci - pi of - fe - ram e - um.  
and as to a prince will I come be - fore thee.

*ff col voce*

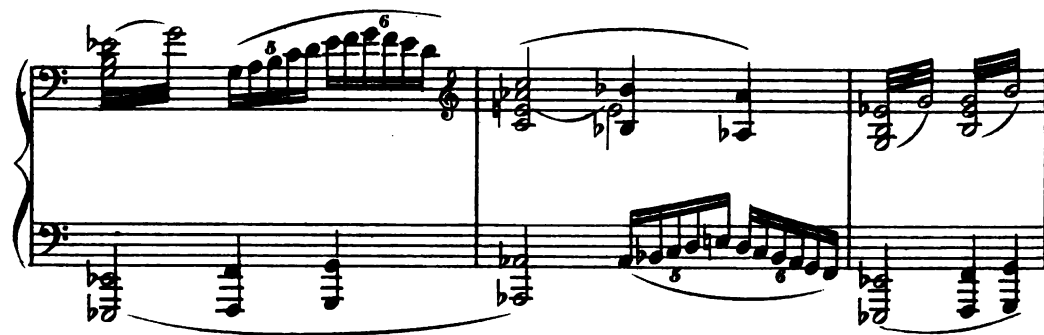
*sf ff*

*Moderato, ma agitato*

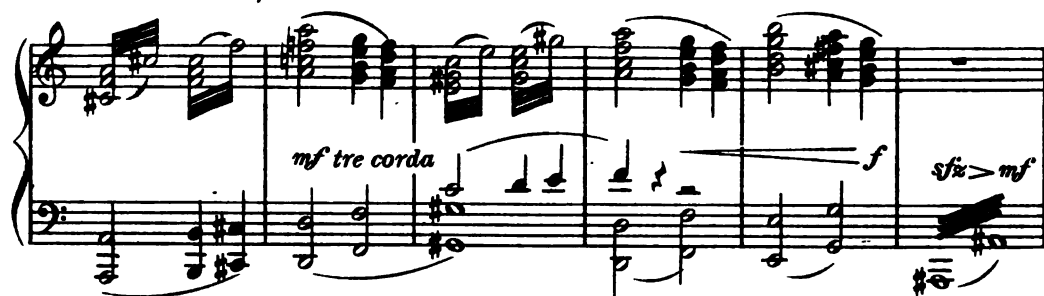
*poco a poco cresc. ed accel.*

*pp una corda*





First system of musical notation. The left hand (bass clef) features a series of chords and a descending scale. The right hand (treble clef) has a melodic line with a sixteenth-note scale starting on a whole note, marked with a '6' above it.



Second system of musical notation. The left hand continues with chords. The right hand has a melodic line with a 'mf tre corda' marking. A crescendo hairpin leads to a 'f' marking, followed by a 'sfz > mf' marking.



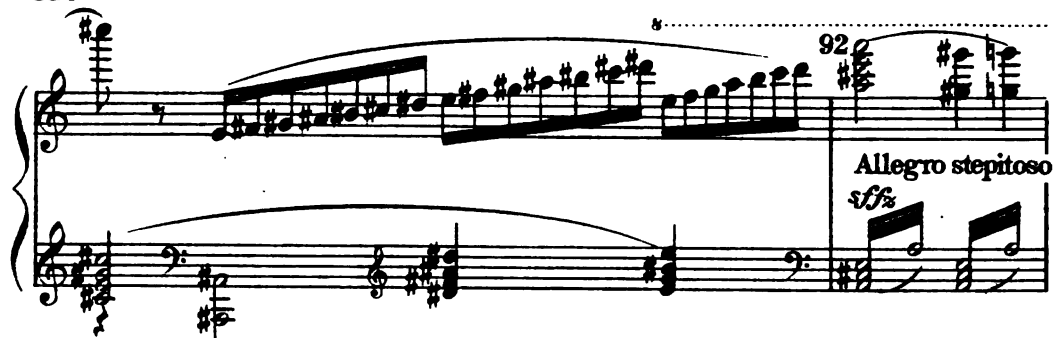
Third system of musical notation. The left hand has a melodic line with a 'mf' marking and a 'cresc. molto e stringendo' instruction. The right hand has a melodic line with a '7' marking. A crescendo hairpin is present. A small asterisk is at the end of the system.



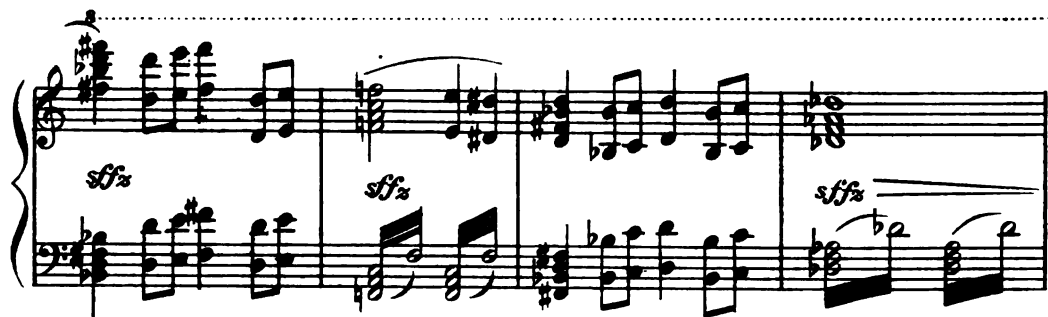
Fourth system of musical notation. The left hand has a melodic line with a '7' marking. The right hand has a melodic line with a '7' marking. A crescendo hairpin is present.



Fifth system of musical notation. The left hand has a melodic line with a '7' marking. The right hand has a melodic line with a '7' marking. A crescendo hairpin is present.



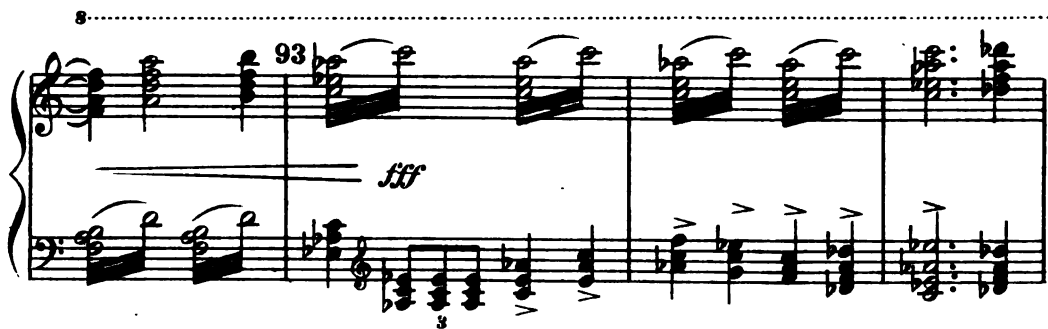
First system of the musical score. The treble clef staff features a melodic line with many sharps, starting with a key signature of one sharp (F#) and a common time signature. The bass clef staff provides harmonic support with chords. A first ending bracket labeled '8' spans the first two measures. A second ending bracket labeled '92' spans the last two measures. The tempo and mood 'Allegro stepitoso' are indicated in the right margin, along with the dynamic marking *sfz*.



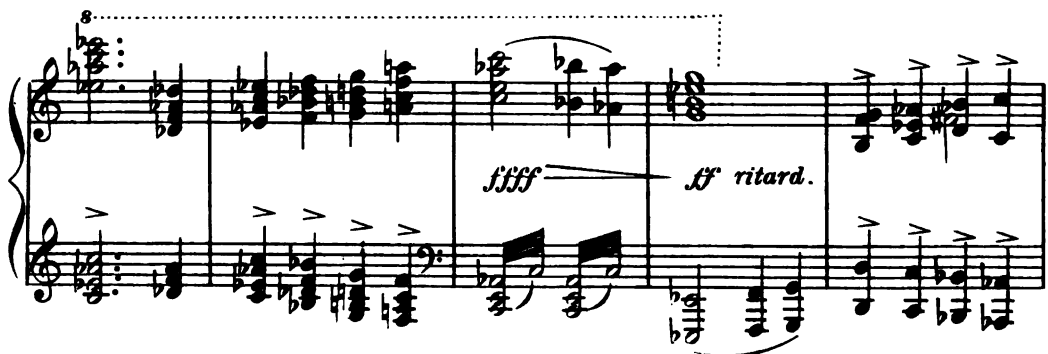
Second system of the musical score. Both staves contain dense chordal textures. The dynamic marking *sfz* is present in both staves. The system concludes with a decrescendo hairpin.



Third system of the musical score. The treble staff has a melodic line with a first ending bracket labeled '8'. The bass staff features a rhythmic pattern of eighth notes. The dynamic marking *f cresc.* is written above the bass staff.



Fourth system of the musical score. The treble staff has a first ending bracket labeled '93'. The bass staff features a rhythmic pattern of eighth notes. The dynamic marking *fff* is written above the bass staff.



Fifth system of the musical score. The treble staff has a first ending bracket labeled '8'. The bass staff features a rhythmic pattern of eighth notes. The dynamic marking *fff* is written above the bass staff, followed by a decrescendo hairpin and the marking *ff ritard.*

The Voice of Jehovah

125

94 *ff* recit.

Quis est is - te  
Who is this man

Tempo giusto Mod<sup>to</sup>

in-vol-vens sen - ten - ti - as ser - mo - ni - bus im - pe - ri - tis?  
who thus darkens coun - sel, speaking words that are vain and fool - ish?

*poco animato, e con fuoco*

ac - cin - ge si - cut  
now sum - mon up thy

vir tu - os lum -  
cour - age to hear

*bos:*  
*me:*

in - ter - ro - ga - bo te,  
I will de-mand of thee,

*sfz* *p*

95

*mf cresc.*

et res-pon-de mi - hi.  
and thou shalt an-swer me.

U - bi e - ras,  
Where wert thou when

*p* *cresc.*

*ff*

quan - do po-ne - bam  
I made the earth and

fun - da - men - ta  
laid its deep foun -

*ff*

*f*

ter - rae?  
da tions?

in - di - ca mi - hi,  
an-swer and tell me,

*sfz*

si ha-bes in - tel - li - gen - ti - am.  
if thou hast true un - der - stand - ing.

96 *piu cantabile*

Quis po - su - it men - su - ras e - jus si  
If thou dost know, who hath de - ter - mined its

nos - ti? vel quis te - ten - dit  
meas - ures? or who hath laid the

su - per e - am lin - e - am? Su - per  
line and mark'd the boun - da - ries? How are

quo ba - ses il - li - us so - li - da - tae  
made the foun - da - tion walls, and where do they

sunt? stand? Aut Or quis de - mi - sit  
the

la - pi - dem an - gu - la - rem e - jus, cum me lau -  
cor - ner - stone where - on it is found - ed, when all the

97 *poco meno mosso e largamente*

da - rent si - mul as - tra ma - tu - ti na, et  
stars of morn - ing praised me and sang — for joy, when

*ff* *mf misterioso*

ju - bi-la - rent om - nes fi - li - i De - i? Numquid in -  
all the sons of God up - lift - ed their voic - es. Hast thou ex -

*sf*

98

gres sus es pro -  
plored the sea e - ven the

*p*

fun da ma - ris, et in no -  
deep - est wa - ters, in - to the

vis - si - mis a - bys - si de - am - bu -  
ut - ter - most a - byss hast thou gone to

las - ti?  
search it?

*mf*  
Num - quid a - per - tae sunt ti - bi por - tae  
For have the gates of death o - pened out be -

mor - tis et os - ti - a te - ne  
fore thee, and hast thou be - held the

bro - sa vi - di - sti?  
sha - dow - y por - tals?



99

*f*

Num - quid nos - ti  
Dost thou know how

or di - nem coe - li, et  
Heav'n is ap - point - ed and

po - nes ra - ti - o - nem  
canst thou set on earth an

e - jus in ter - ra ?  
heav'n - ly do - min - ion ?

num - quid e - le - va - bis in ne - bu - la vo - cem tu - am, et  
 For canst thou then lift up thy voice, canst thou raise it to the clouds, and

*mf*

im - pe - tus a - qua - rum o - pe - ri - et te?  
 will the flood of wa - ters a - bun - dant - ly flow?

*mf cresc.*

*sempre piu animato* *f* *ff*

num - quid mit - tes ful - gu - ra,  
 Canst thou send the light - 'ning flash,

*sfz*

*f*

et i - bunt, et re - ver - en - ti - a  
 and run - ning be - fore thee will it o -

di - cent ti bi:  
bey thee say - ing:

*sfz*

*piu animato*  
*ff*

101 Allegro con fuoco

Ad - su - mus?  
Here am I.

*ff* *sfz* *f* *fff*

*meno mosso ma con forza*  
*f*

Ac - cin - ge si - cut  
Now summon up thy

*fff* *ritardando* *sfz* *mf*

vir tu - os lum -  
cour - age to hear

*mf* *sfz*

bos:  
me.

in - ter - re - ga - bo te,  
I will de - mand of thee

*sfz*

*p* 102

et in - di - ca mi - hi.  
and thou shalt give ans - wer.

Num- quid ir - ri - tum fa - ci - es  
Wilt thou make mine au - thor - i - ty

*cresc.*

*dimin.* *p*

ju - di - ci - um me - um  
a scorn and a by - word?

et con - dem -  
Wilt thou con -

*sfz*

na - bis me ut tu jus - ti - fi - ce - ris?  
demn my law, that thou may - est be right - eous?

*sfz*

103

*f**ff*

Et si ha-bes bra-chi-um si-cut De-us,  
For hast thou an arm as strong as the Lord's arm,

et si vo-ce si-mi-li to - nas  
and a voice as strong as his thun - der?

*molto largamente e sostenuto*

104

Cir-cum-da ti-bi de-co-rem,  
En-fold thy-self in all hon-or

et in sub-li-me e-ri-ge-re,  
and raise thy-self to high ex-cel-lence,

et es - to glo - ri - o - sus, et spe - ci - o - cis in -  
and be thou full of glo - ry, and find thou beau - ti - ful

du - e - re ve sti - bus: dis - per - ge su - per - bos  
gar - ments to cov - er thee. Now scat - ter the might - y

in fu - ro - re tu - o, et re -  
with thy voice of an - ger; then be -

*mf dimin. sempre*

spi - ci - es om - nem ar - ro - gan - tem hu -  
hold - ing the proud and haugh - ty teach them hu -

*poco rall.*

105 *pp*

mi - li - a.  
mil - i - ty.

*pp una corda*

*ppp*

*ppp*

*poco meno mosso*

*a tempo*

*pppp*

*mf*

*tre corda*

106

*Job mf recit.*

Un - de er - go sa - pi - en - ti - ae ve - nit?  
Where then shall I seek the source of all wis - dom?

*p col voce*

*p*

*cresc.*

*ff*

et quis est lo - cus in - tel - li - gen - ti - ae?  
Who is the au - thor of un - der - stand - ing?

*mf*

*sfz*

## The Woman

107

Andante con moto

De - us in - tel - li - git vi - am. e - jus, et  
 God on - ly un - derstandeth what is the way there - of,

*mf* *p*

ip - se no - vit lo - cum il - li - us, et  
 he on - ly know - eth where is the place there - of, and

*p*

dix - it ho - mi - ni: Ec - ce  
 he saith un - to man: Lo, all

*f*

*cresc. sempre*

ti - mor Do - mi - ni ip - se est sa - pi -  
 wis - dom, this it is, that man should live in

*mf* *cresc. sempre*



*ff* en - ti - a, et re - ce - de - re a  
fear of him, and to cast a - way all

*f*

ma - lo, in - tel - li - gen - ti - a  
e - vil is un - der - stand - ing.

*ff*

108 Job *mf* Sci - o qui - a om - ni - a po - tes, et  
I know thou canst do all things, and

*sffz p cantabile sempre*

nul - la te la - tet co - gi - ta - ti - o.  
noth - ing can be with - hold - en from thy sight.

*f* cresc. sempre

Au - di - tu au - ris      au - di - vi te,  
With mine own hear - ing      I heard of thee,

*mf* cresc. sempre

nunc au - tem o - culus me - us      vi - det te.  
but now the eye of my head be - hold - eth thee.

*ff*

Id - cir - co      ip - se me re - pre - hen - do  
And there - fore      mine own lips do con - demn me,

109

et a - go      pae - ni - ten - ti - am  
and I am      low in pen - i - tence,

*fff*

*Lento e lamentoso*

*mf*  
in fa-vil-la et ci-ne-re.  
dust and ash-es do-cov-er me.

*fff* *p*

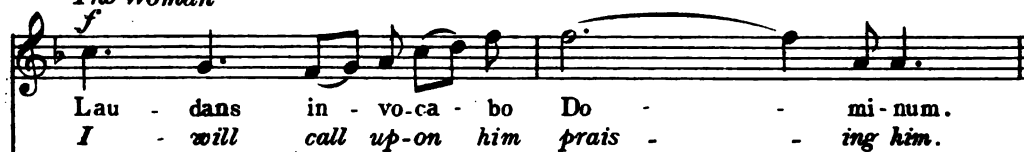
*The Woman**110 Moderato con moto*

*mf* Di-li-gam-te, Do-mi-ne, for-ti-tu-do me-a:  
I will love thee Lord my God, my strength and my re-deem-er.

*pp* *poco a poco cresc.*

Lau-dans in-vo-ca-bo Do-mi-num et ab i-ni-mi-cis me-is  
I will call up-on him, praising him, and from my en-e-mies I shall

*f* *The Friend*  
sal-vus e-ro. Do-lo-res in-fer-ni  
find sal-va-tion. The sorrows of dark-ness

*The Woman**The Friend*

cir-cum-de-de runt me;  
folded me round a - bout:

prae-oc-cu-pa-ve-runt me —  
the snares and deceits of death —

*Job f 111 largamente*

In tri - bu - la - ti - o - nem  
In an - guish and in tri - bu -

la - que - i mor - tis.  
fast - end up-on — me.

me - a.  
la - tion.

in-vo - ca-vi Do-mi-num, et ad  
did I call up - on the Lord, and to

*The Woman*  
*mf cresc.*

Lau - dans  
I will

De-um me-um cla-ma - vi. Et ex - au - di-vit de tem - plo  
God al-might-y I cried out. and he gave ear from his ho - ly

in - vo - ca - bo Do - mi - num.  
call up - on him prais - ing him.

sanc - to su-o vo - cem me - am et cla-mor me - us in con -  
tem - ple, to my voice he harken-ed; my lam-en - ta - tion came be -

spec - tu e - jus in-tro i - vit in au - res  
fore his pres - ence, and he o - pen'd his ears to

The musical score is written for a voice and piano. The voice part is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines. Dynamics include *mf cresc.*, *f cresc.*, and *ff*. There are various musical notations such as slurs, ties, and fingerings (e.g., 2, 3, 7).

*The Woman**f* Job

e - jus.  
hear me.

*The Friend**mf*

Com-  
The

*poco piu mosso*

112

Com - mo - ta est et com - tre - mu - it  
The earth then shook, and the frame of it

Com - mo - ta est et con -  
The earth then shook and the

mo - ta est et con - tre - mu - it ter - ra:  
earth then shook and the frame of it trem - bled:

*sfz > mf**poco piu mosso*

ter - ra: fun - da - men - ta  
trem - bled: on their deep foun -

tre - mu - it ter - ra:  
frame of it trem - bled:

fun - da - men - ta mon - ti - um  
on their deep foun - da - tions the

*col sva basso*

*cresc. sempre, poco a poco*

mon - ti - um con - tur - ba - ta sunt, et cum -  
da - tions the hills and moun - tains swayed, and they

*f*

fun - da - men - ta mon - ti - um con - tur -  
on their deep foun - da - tions the hills and

con - tur - ba - ta sunt et com - mo - ta sunt,  
hills and moun - tains swayed and they shook with fear,

*cresc. sempre poco a poco*

*sfz > f*

8.....

mo - ta sunt,      quo - ni - am i -  
*shook with fear,      for the Lord was*

ba - ta sunt et com - mo - ta sunt,  
*moun - tains sway'd and they shook with fear,*

quo - ni - am i - ra - tus est e - is  
*for the Lord was an - gered a - gainst them*

*s*

ra - tus est e - is.  
*an - gered a - gainst them.*

quo - ni - am i - ra - tus est e - is.  
*for the Lord was an - gered a - gainst them.*

quo - ni - am i - ra - tus est e - is.  
*for the Lord was an - gered a - gainst them.*

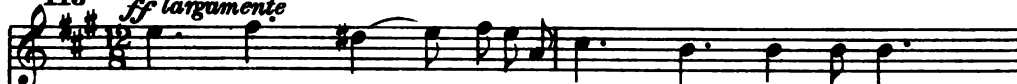
*sfz*      *f*

*s*



113

*The Woman*  
*ff largamente*



Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:

*ff Job*



Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:

*The Friend*

*ff*

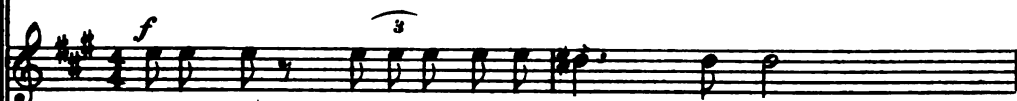


Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:

*Full Chorus*  
*f largamente*



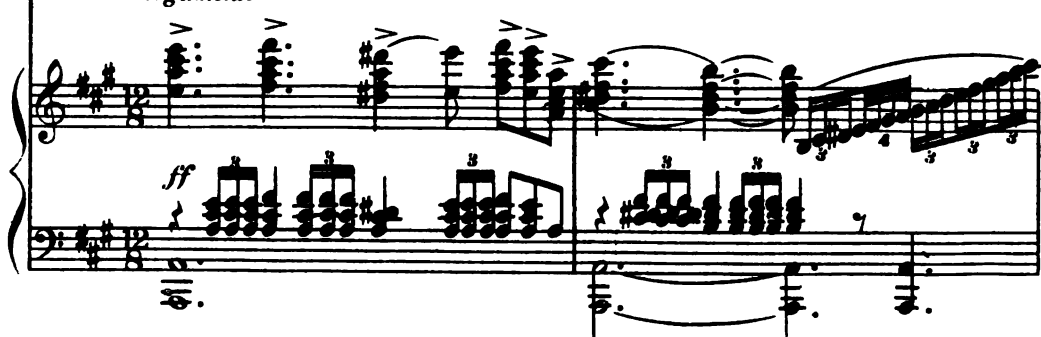
Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:



Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:



*largamente*



*f* *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

*f* *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

*f* *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

*cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

*cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

men - ter. Con-fes-si -  
high - est. How art thou

men - ter. Con-fes-si -  
high - est. How art thou

men - ter. Con-fes-si -  
high - est. How art thou

men - ter. \_\_\_\_\_  
high - est. \_\_\_\_\_

men - ter. \_\_\_\_\_  
high - est. \_\_\_\_\_

men - ter. \_\_\_\_\_  
high - est. \_\_\_\_\_

*ff* *ff* *dimin.*

114



o - - - nem — et de - co - rem in - du - is - ti,  
 clo - - - thed — in thy ma - jes - ty and hon - or.



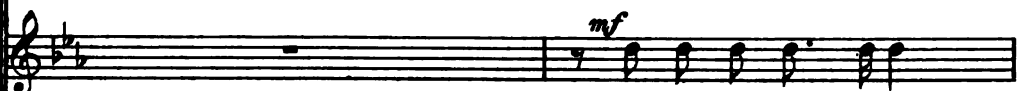
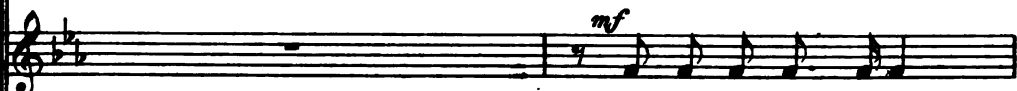
o - - - nem — et de - co - rem in - du - is - ti,  
 clo - - - thed — in thy ma - jes - ty and hon - or.



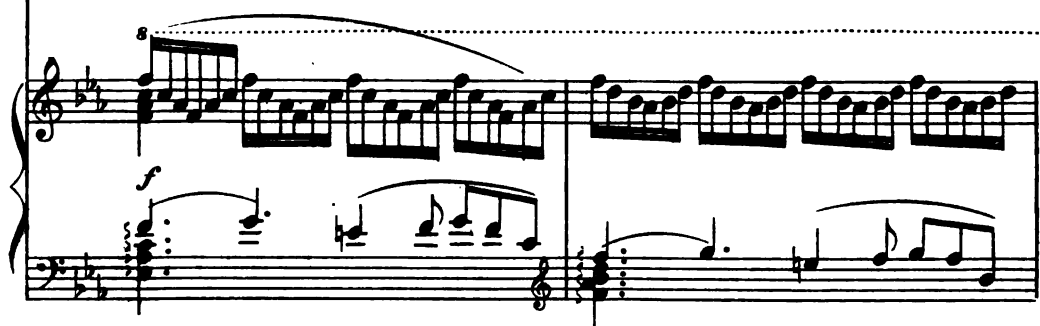
o - - - nem — et de - co - rem in - du - is - ti,  
 clo - - - thed — in thy ma - jes - ty and hon - or.



*mf*  
 a - mic - tus lu - mi - ne  
 Thou dost put on the light,



*mf*  
 a - mic - tus lu - mi - ne  
 Thou dost put on the light,



*cresc.**poco rit.*

Do - mi - ne De - us.  
 Lord, our God e - ver -

*cresc.**poco rit.*

Do - mi - ne De - us me - us.  
 Lord our God e - ver - last - ing.

*cresc.**poco rit.*

Do - mi - ne De - us me - us.  
 Lord our God e - ver - last - ing.

si - cut ve - sti - men - to:  
 as it were a gar - ment.

si - cut ve - sti - men - to:  
 as it were a gar - ment.

*cresc.**poco rit.*

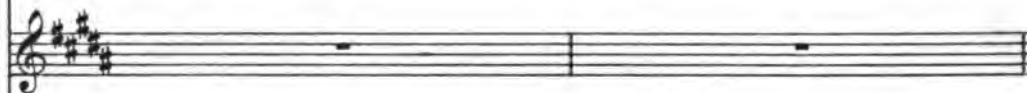
*molto largamente e grandioso*

115

*ff a tempo*

me - us .

last - ing .



Be - ne - dic, — a - ni - ma me - a

Praise the Lord, praise him for - e - ver

*a tempo*

Be - ne - dic, — a - ni - ma me - a

Praise the Lord, praise him for - e - ver

*molto largamente e grandioso**ff a tempo*

116

Do-mi-ne De-us  
 Lord our God, e-ver -

Do - mi - no, Do - mi - ne  
 O my soul: Lord our God,

Do - mi - no, Do - mi - ne  
 O my soul: Lord our God,

Musical score for page 116, featuring vocal and piano parts. The score includes lyrics: "Do-mi-ne De-us Lord our God, e-ver". The piano part features complex chordal textures and triplets.

*poco a poco piu mosso**f*

Do-mi-ne De - us  
 Lord our God, e - ver -



me - us mag - ni - fi - ca - tus es ve - he -  
 last - ing, how art thou mag-ni - fied in the



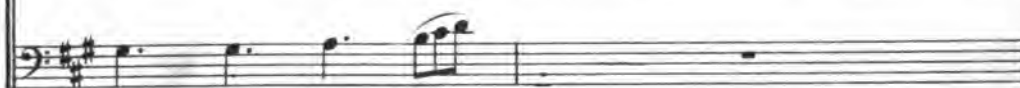
Do-mi-ne De - us  
 Lord our God, e - ver -



De - us me - us. Be - ne - dic, a - ni - ma  
 e - ver - last - ing Praise the Lord, praise him for -



De - us me - us. Be - ne - dic, a - ni - ma  
 e - ver - last - ing Praise the Lord, praise him for -

*poco a poco piu mosso*



*animato* *f*

me - us. Do - mi - ne De - us  
last - ing. Lord our God, e - ver -

men - ter. Do - mi - ne De - us  
high - est. Lord our God, e - ver -

me - us. Do - mi - ne De - us  
last - ing. Lord our God e - ver -

me - a. Be - ne - dic — a - ni - ma  
e - ver, Praise the Lord — praise him for -

*f cresc. sempre*

Be - ne - dic, — a - ni - ma me - a.  
Praise the Lord, praise him for - e - ver,

me - a. Be - ne - dic — a - ni - ma  
e - ver, Praise the Lord, — praise him for -

*f cresc. sempre*

Be - ne - dic, — a - ni - ma me - a.  
Praise the Lord, praise him for - e - ver.

*sfz > f animato marcato il basso*

*ff* me - us. Do-mi - ne De - us  
last - ing. Lord our God, e - ver -

*ff* me - us. Do-mi - ne De - us  
last - ing. Lord our God, e - ver -

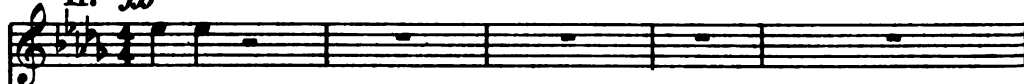
*ff* me - us. Do-mi - ne De - us  
last - ing. Lord our God, e - ver -

me - a. Be-ne-dic, a - ni - ma me - a,  
e - ver. Praise the Lord praise him for - e - ver,

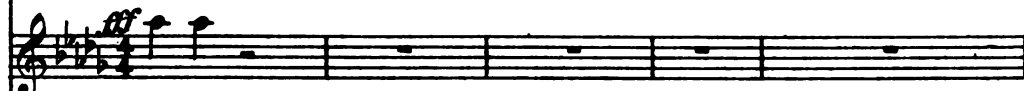
Be - ne - dic, a - ni - ma me - a, a - ni - ma me - a,  
Praise the Lord praise him for - e - ver, praise him for - e - ver,

me - a. Be-ne-dic, a - ni - ma me - a,  
e - ver. Praise the Lord, praise him for - e - ver,

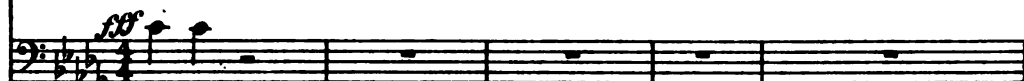
Be - ne - dic, a - ni - ma me - a, a - ni - ma me - a,  
Praise the Lord, praise him for - e - ver, praise him for - e - ver,

117 *ff*

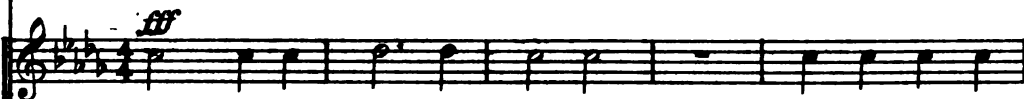
me - us.  
last - ing.



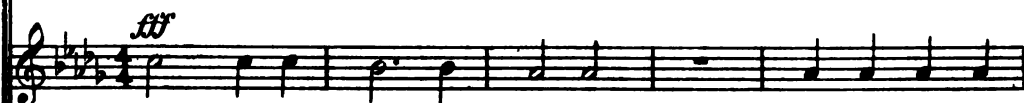
me - us.  
last - ing.



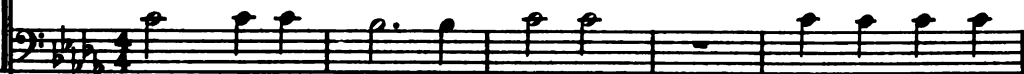
me - us.  
last - ing.

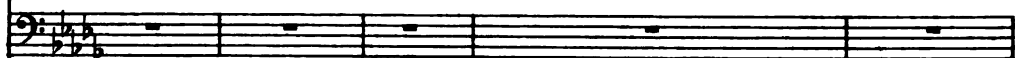
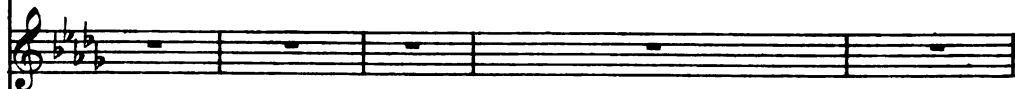
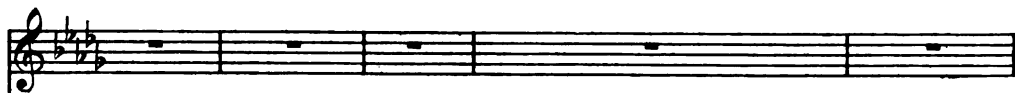


Do - mi - ne De - us me - us, qui fun - dr - sti  
Lord our God e - ver - last - ing. Thou the earth hast



Do - mi - ne De - us me - us, qui fun - da - sti  
Lord our God e - ver - last - ing. Thou the earth hast



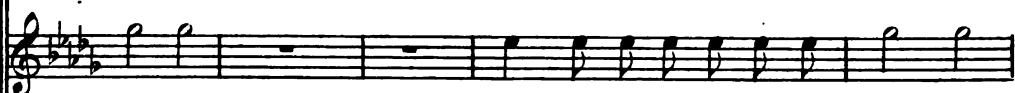


ter - ram

su - per sta - bil - i - ta - tem su - am:

*founded*

*stead - fast up - on its firm foun - da - tions,*



ter - ram

su - per sta - bil - i - ta - tem su - am:

*founded*

*stead - fast up - on its firm foun - da - tions,*



non in-cli - na - bi-tur in sae - cu-lum sae - cu -  
 that it shall not be mov'd, but shall en-dure e - ver -

non in-cli - na - bi-tur in sae - cu-lum sae - cu -  
 that it shall not be mov'd, but shall en-dure e - ver -

Musical score for page 159, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It includes a vocal line with Latin lyrics and a piano accompaniment. The lyrics are: "non in-cli - na - bi-tur in sae - cu-lum sae - cu - that it shall not be mov'd, but shall en-dure e - ver -". The piano part consists of chords and arpeggiated figures. The score is marked with "f" (forte) and "ff" (fortissimo) dynamics.

li. \_\_\_  
more. \_\_\_

**Allegro molto e con fuoco**

*f cresc.*

*f cresc.* *ff*

Lau - da - te Do - mi-num om-nes gen - tes:  
 Praise ye our Lord on high, all ye na - tions.

*f cresc.* *ff*

Lau - da - te Do - mi-num om-nes gen - tes:  
 Praise ye our Lord on high, all ye na - tions.

*f cresc.* *ff*

Lau - da - te Do - mi-num om-nes gen - tes:  
 Praise ye our Lord on high, all ye na - tions.

*sfz sfz ff*

120

*con molto fuoco*

*ff*

Lau - da - te Do - mi - num.  
Praise ye our Lord on high,

*ff*

Lau da - te Do - mi - num  
Praise ye our Lord on high,

*ff*

*con molto fuoco*

Piano

*ff*

*ff*

*ff*

*ff*

Organ *con molto fuoco*

*ff* Full Organ



This musical score is for page 163 and is written in the key of D major (two sharps). It features a vocal melody and a piano accompaniment. The vocal parts are written in treble clef, while the piano accompaniment is in bass clef. The score includes lyrics in both English and Latin. The tempo and dynamics are marked with 'ff' (fortissimo) and 'ff' (fortissimo).

The lyrics are as follows:

Lau - da - te Do mi - num. Lau -  
Praise ye our Lord on high, O

Lau - da - te Do - mi - num. Lau -  
Praise ye our Lord on high, O

The piano accompaniment consists of a series of chords and arpeggiated figures, primarily in the right hand, with some bass line activity in the left hand. The score is divided into two systems, each with a vocal part and a piano part. The first system includes the vocal melody and the piano accompaniment. The second system includes the vocal melody and the piano accompaniment. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

da - te om - nes gen - tes:  
all - ye na - tions praise him.

nes  
tions

fff

da - te om - nes gen - tes:  
all - ye na - tions praise him.

nes  
tions

fff

fff

ff

fff

om - nes gen - tes  
all ye na - tions

om - nes gen - tes  
all ye na - tions

The musical score is written in D major (two sharps) and 4/4 time. It consists of several systems of staves. The first system shows vocal staves with lyrics. The second system continues the vocal parts. The third system features a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The fourth system shows the piano accompaniment continuing with a steady rhythm. The fifth system shows the piano accompaniment with a more complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The score includes dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The lyrics are in Latin: "om - nes gen - tes all ye na - tions".

*ff* *ff* *ritard.*

Lau - da - te e - um om - nes po - pu - li.  
praise ye our Fa - ther, praise him, praise the Lord.

*ff* *ff*

Lau - da - te e - um om - nes po - pu - li.  
praise ye our Fa - ther, praise him, praise the Lord.

*ff* *ff* *ritard.*

Quasi Presto  
*a tempo*

167

122

123

*ff*  
Lau - da - te Do - mi - num  
Praise ye our Lord on high

*ff*  
Lau - da - te Do - mi - num om - nes gen - tes  
Praise ye our Lord on high all ye na - tions

*ff*  
Lau - da - te Do - mi - num.  
Praise ye our Lord on high

*ff*  
Lau - da - te  
Praise ye our

*ff*  
Lau - da - te  
Praise ye our

Quasi Presto

*fff > f a tempo sfz*

Quasi Presto

*a tempo*

Do - mi - num, om - nes gen - tes: Lau  
 Lord — on high, all ye na - tions. Praise

Lau - da - te Do - mi - num. Lau -  
 Praise ye our Lord on high. Praise

Do - mi - num, om - nes gen - tes:  
 Lord — on high, all ye na - tions.

Lau - da - te Do - mi - num  
 Praise ye our Lord on high.

*sfz*

*prestissimo* *ff* <sup>2</sup> <sup>2</sup>

Lau-da-te Do mi-  
Praise ye the Lord on

Lau-da-te Do mi-num  
Praise ye the Lord on high

Lau-da-te  
Praise ye the

*ff*

da-te Do mi-num  
ye our Lord on high

*ff*

da-te Do mi-num  
ye our Lord on high

*ff cresc.*

Lau-da-te, om-nes  
Praise ye God, praise him

*ff cresc.*

Lau-da-te, om-nes  
Praise ye God, praise him

*ff prestissimo*

*ff prestissimo*

125 *fff*

num, om - nes gen - tes.  
high, all ye na - tions.

om - nes gen - tes.  
all ye na - tions.

Do mi - num, om - nes gen - tes.  
Lord on high, all ye na - tions.

om - nes po pu - li.  
praise him, praise the Lord.

po pu - li.  
praise the Lord.

*fff*

*f*

*fff*

*f*



